# INFLUENCE OF FRENCH LITERATURE ON MUSIC

BY

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

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The Influence of French Literature on Music.

It is obvious to any intelligent observer that the art world is greatly indebted to literature, and, as this thesis will attempt to show the French have had their share in this influence. It appears, however,, that the opera in its various forms has been much more noticeably affected than the instrumental works. To consider the song for solo voice would exceed the limits of this treatise; therefore, for the most part,the opera and its various forms, and only those instrumental numbers which are deemed especially important, shall be considered.

The history of the French opera is that of a slow and steady growth toward a national operatic idiom as original and distinguished as any in the world today. Nowhere during the time of Napoleon, were operatic ideals so debased as in Paris. It was from the personal sincerity of men like Bizet, and Cesar Franck, whose work slowly influenced first the musicians and next the general public; second, from the example of Wagner, who gradually gained a coterie of passionate admirers. Chabrier and Reyer, the early French Wagnerians,did pioneer work of the greatest value. Had the creative spirit of France been less vital, they would have doubtless "Wagnerized" all the later French operas, so great was this influence, but fortunately it took a distinct and original form. The pioneers did their work well. They gave to France the artistic ideals of Wagner without his dogma or his peculiar technique.

Until about fifty years ago, it had been the custom of the French composers to confine themselves almost entirely to the opera, or at least to win their first fame in that field, but since then,

this idea has been added, and a school has sprung up, the members of which have distinguished themselves as writers of orchestral works.

The "Academie de Musique"is the result of some royal lettres patent'granted by Louis XV, for the space of twelve years, to the Abbe Perrin, Robert Cambert, and the Marquis de Sourdeac, for the establishment of an "Academie", wherein to present in public, "operas and dramas with music and in French verse" after the manner of those in Italy. There were several compositions presented but the academie was finally brought to an end by a series of misfortunes. It was later started again by the Italian, Jean Baptiste Lully, who, in concert with the poet Quinault produced no fewer than twenty grand operas besides other works. It is because of his success that he is called the founder of this school. The fact that Lully, Gluck, Piccini, Cherubini, Spontini, Rossini, Meyerbeer, and Donizetti all came to Paris to seek a home at the Grand Opera, bears witness to the wisdom of the French policy, and to the beneficent results of the French love of dramatic music. Even Wagner, at the beginning of his career, tried his fortune in Paris, but the time was not propitious for him.

The French writers admit that they owe the establishment of the opera to the Italians. It was there as in Italy that the regular musical drama was preceded by mysteries, masques, and other exhibitions, performed in the churches on solemn occasions such as religious festivals; or in the palaces of the princes for the amusement of their guests. The first Italian company of performers appeared in France in 1577, but the Italian operas seemed to have had but little encouragement at that time. French prices called ballets, though they appear to have had words as well as

dancing and music were the favorite amusement of the court, and it was in composing the music of these pieces that Lully first brought his talents into notice.

But Paris was soon to become changed in the line of opera by the German, Gluck, (1714-1787). He made many reforms which were at first very coldly received, but which were gradually recognized by the more serious type of music lover. With Gluck, the drama was the first consideration, and he is reported to have said "When composing, I endeavor, before all things, to forget that I am a musician."

Addison gives a very lively description of the French Opera at the beginning of the eighteenth century. "The music of the French," he says "is indeed very properly adapted to their pronunciation and accent, as their whole opera wonderfully favors the genius of such a gay, airy people. Rousseau in his Dictionnaire de Musique defines opera thus; "a dramatic and lyrical spectacle, where the object is to unite all the charms of the fine arts in the representation of a passionate action, in order to excite by the aid of agreeable sensations, interest, and illusions." The constituent parts of an opera are the poem, the music and the decorations. The poetry speaks to the mind, the music to the ear, the painting to the eye, and all should combine to move the heart and convey to it simultaneously the same impressions through different organs.

Light opera was not really a success in France until the performance of "Guerre des Bouffons" which proved that a new style had come to stay. In 1750, Rousseau brought out "Le Devin du Village" and two years later the Neapolitan, Duni, won a Parasian success with his dainty "Ninette a la' Cour."

The real founder of French Opera Comique was Monsigny (1729-1817); and Gretry (1741-1813) followed him carrying it to a still higher plane. His masterpiece is "Richard Coeur de Lion."

In the classical opera, the first composer of note is cherubini (1760-1842) who settled in Paris and produced "Demophon" which really made him master of the musical situation in Paris, and Paris was dramatically in advance of the rest of the world. He wrote many other works and was successful in all of them.

The first native born Frenchman, since Rameau, to win a higher reputation at the Academie de Musique than at the Opera Comique, was Charles Gounod (1818-1893). Formally and technically he invented nothing new, but was simply a follower of Meyerbeer, as Meyerbeer reigned supreme in France. But Gounod did bring in a new personal element. He was the great love poet of the French lyric stage in the nineteenth century, not particularly profound in feeling, but none the less genuine, well nigh fanatical in his sincerity. He could mirror in his music all the dreamy ecstasy of his refined sensual passion.

In France, in the nineteenth century, the so-called romantic movement embraced all thefine arts and belles-lettres generally. It was in the last analysis, a revolt against the classic, not only against the formal principles of Classic Art, but against nearly all classic artistic habitudes and points of view. For the renaissance revival of the antique, it substituted a modern revamping of the middle ages; the traditional themes of the drama in particular, were transformed, and in its ethical gist, as Nietzsche would say, transvalued.

Native French composers had for a long time fitted music

with its infinite variety of rhythms, to the regular iambic or trochaic metre of the French verse.

In France, the theatre has appealed to the popular taste more than "long-winded" oratorios, and thus it is that music in France chiefly relates to music connected with drama.

Literature and art, during the nineteenth century had been invaded by a strong current of realism. The marked tendency exhibited by the present generation, of inquiring minutely into all matters and subjecting them to a searching process of analysis had been pregnant in its results and the physiology of the mind appeared to be the leading factor in the works of many of the lights of contemporary literature. This was discernible in the writings of poets like Emile Zola and Alphonse Daudet and in the studies of Tolstoi, to mention only a few.

In music the same tendencies were apparent, and it was rather the inner motives of the action than its outward details that the serious operatic composer was tempted to depict. The true aim and object of dramatic music was to enhance the effect and situation of a poem, without interrupting the dramatic action or marring the effect by unnecessary ornamentation.

Instrumental music throve in France in the fifteenth and sixteenth centuries and early showed distinctive traits. The familiar inclination of the French for expressing their feelings by gestures has its counterpart in their predominant taste for rhythms in music and their love for the ballet on the stage. Their own particular form of opera was mainly founded on the ballet and such forms. The department of instrumental music in which the French especially excelled was for the harpsichord. Among the early masters was

Jacques Champion de Chambounieres. Before the end of the sixteenth century, organs had arrived at a fairly complete state. The organists naturally imitated and improved upon choral works.

One of the greatest masters of the art of orchestration was Hector Berlioz (1803-1869). His "Symphonie fantastique" brought recognition from abroad, but the French people did not recognize him. He wrote several other instrumental works of importance including "Harold en Italie" and "Romeo et Juliette". In his orchestral music he tried to find the right musical equivalent for ideas that presented themselves to his mind. Claude Debussy (1862-1918) wrote instrumental pieces which were well received as also did Vincent d'Indy (1851- ). While Charles Camille Saint-Saens (1835- )had a career as a pianist and composer which was one of continued success. Among his noted works are many for instrumental performance.

In the perusal of this subject, only such texts as would be considered of interest have been taken, that is, of course, works based on French texts whether folk lore, plays, prose or poetry.

By means of graphs, an attempt has been made to show the relative importance of some of the French authors who have written texts which have been set to music. It appears that M. Scribe has had by far the most influence, while M. Quinault comes second. There are several authors mentioned in the text itself whose names do not appear in the graph, endeavor having been made to represent only those who have had the most influence on music.

Another graph shows which forms of music have been influenced the most. It is evident here that the opera in its various forms takes the lead with the Opera-Comique following it closely.

In Part One, listed alphabetically, are the composers and their compositions, together with the author's name whose text was used.

In Part Two is a rather complete analysis of the more important compositions containing a short story of each.

## Composers and Their Compositions

Adam, Adolphe Charles
Pianist- Paris, 1803-1856, dramatic composer.
Le Roi D'Yvetot (De Leuven and Brunswick) Opera-Comique
Le Postillion de Longjumeau (DeLeuven) Opera
Le Brasseur De Preston (De Leuven and Brunswick) Opera
Cagliostro (Scribe and St. Georges) Opera-Comique
Le Chalet (Scribe and St. Georges) Opera-Comique
A Clichy (Dennery and Grange) Opera -Comique
Danilowa (Vial and Duport) Opera-Comique
Giralda (Scribe) Opera-Comique
Giselle ou les Willes (Gautier and St. Georges)Fantastic Ballet
La Jolie Fille de Gand (St. Georges) Ballet-Pantomime
Richard en Palestine (Foucher) Opera

Aimon, Pamphile Francois
Dramatic composer- Lisle, Vanclouse, 1779- Paris, 1866
Les jeux Floreaux (Bouilly) Opera
Velleda (Juoy) Opera

Auber, Daniel Francois
Composer,Caen, Normandy, 1782- Paris, 1871
La Muette de Portici (Masaniello) Opera
Les Diamants de la couronne (Scribe and Delavigne) Opera
Fra Diavolo (Scribe) Opera
Le Lac Des Fees (Scribe and Delavigne) Opera
Julie (Scribe) Opera
Jean de Couvin (Scribe) Opera
Emma (Scribe) Opera
Le Sejour Militaire (Scribe) Opera
Le Concerta la Cour (Scribe) Opera
Le Domino Noir (Scribe) Opera
Le Duc d'Olonne (Scribe) Opera
La Part du Diable (Scribe) Opera
Manon Lescaut (Scribe) Opera
La Reve d'Amour (Scribe) Opera
La Fiancee du Roi des Garbes (Scribe) Opera
Le Premier Jour de Bonheur (Scribe) Opera
L'Ambassadrice (Scribe) Opera
La Barcarolle (Scribe) Opera-comique
Leicester (Scribe and Melesville) Opera-Comique
La Chatelaine Bergere(Planard) Opera-Comique
La Chaperone Blancs (Scribe) Opera-Comique
Le Cheval de Bronze (Scribe) Opera-Comique
Le Circassienne (Scribe) Opera-Comique
Le Dieu et la Bayadere (Scribe) Opera-Ballet
L'Enfant Prodigue (Scribe) Opera
Haydee (Scribe) Opera-Comique
Jenny Bell (Scribe) Opera-Comique
Leocadie (Scribe) Drame Lyrique
La Niege (Scribe and Delavigne) Opera-Comique
La Part du Diable (Scribe) Opera-Comique

Auber, cont.
Reve D'Amour (Dennery and Cormon) Opera-Comique
La Sirene (Scribe) Opera-Comique
Zanetta (Scribe and St. Georges) Opera-Comique
Zerline (Scribe) Opera

Audran, Edmund
Dramatic Composer, Lyons, 1842 - Paris, 1901
The Mascot (Chivat and Duru) Opera Bouffa
L'Ours et la Pacha (Scribe) Opera Bouffa
Les Noces D'Clivette (Chivat and Duru) Opera-Comique
Le Serment D'Amour (Maurice Ordonneau) Opera-Comique

Balfe, Michael William
Dramatic Composer, Baritone and Violinist, Limerick, Ireland, 1808- Hertfordshire, 1870
Les Pints d'Amour (Scribe and St. Georges) Opera-Comique
Les Quatre Fils D'Aymon (Scribe and St. Georges) Opera-Comique
The Bohemian Girl (St. Georges) Opera-Comique
The Rose of Castile (Adolphe Adam) Opera
The Armourer of Nantes (Victor Hugo) English Opera
The Bondman (Dumas) English Opera
The Daughter of St. Mark (St. Georges) Opera Comique
L'Etoile de Seville (Le Brun) Opera
Satanella (Harris and Falconer) English Opera

Beaulieu, Marie Desire,
Church Composer, Paris, 1791, 1863.
Anacreon (Bernard) Ballet-Heroique

Beauplan, Amidee De
L'Amazone (Opera-Comique) (Scribe)

Beethoven, Ludwig von,
Composer, Bonn, 1770, Vienna, 1827.
Lenore. ou L'amour conjugal (Bouilly) Opera-Overture
Fidelio (Bouilly) Opera

Bellini, Vincenzo
Operatic Composer, Catunia Sicily, Nov. 1,1802, Puteaux, France Sept. 24,1835.
La Sonnambula (Scribe) Opera (Italian)
Norma (Soumet) Opera
I Puritani (French Story)
La Straniera (Romani) Opera.

Benedict, Jules
Dramatic Composer, Stuttgart, Nov. 27, 1804, London, June, 5,1885
The Crusaders (St. Georges) English Opera

Berlioz, Hector
Dramatic Composer, Cote St. Andre, 1803, Paris, 1869
Symphonie Fantastique (Berlioz) Instrumental Number
Les Nuits d'Ete (Theophile Gautier) six songs
Benvenuto Cellini (Leon de Wailly and Auguste Barbier) Opera
Sara la Baigneuse (Hugo) Orientale
Beatrice et Benedict (Berlioz) French Opera

Berlioz, cont.
La Captive (Hugo) Reverie
Le Cinq Mai (Beanger) Cantata
Fleures des Landes (A. de Bourclon, E. Deschamps and Briseaux) Five Melodies.
L'Imperiale (La Font) Two Choruses and Grand Orchestra

Bernicat, Firmini
Composer, Paris, 1841-1883
Les Barbieres de Village (Blondelet and Baumain)French Operetta

Berton, Henri
Dramatic Composer and Violinist, Paris, 1767-1844.
La Dame Invisible (Moline and Loreaux) Opera
Le Delire (Saint-Cyr) Opera-Comique
Les Duex Riveaux (Briffaut and Dunlafoy) Opera-Ballet

Berton, Pierre Montan
Dramatic Composer, Paris, 1727-1780
Deucalon et Pyrrhe (Sainte-Foix and Morand) Opera

Biletta, Emanuel
Italian Composer
La Rose de Florence (St. Georges) Opera

Bizet, Georges
Operatic Composer, Paris, 1838-1875
Les Pecheurs de Perles (Carre and Gorman) Opera
Djalmileh (De Musset) Opera
L'arlassienne (Daudet) Melodrama
Carmen (Meilhac and Halevy) Opera
Patrie (Sardou) Overture
La Jolie Fille de Perth (J. Adenis & St. Georges) Opera-Comique

Blaise, Adolphe
Dramatic Composer, Paris, 1772
Annette et Lubin (Mme. Favart and The Abbe de Voisenon) Comedy

Boieldieu, Francois Adrien
Operatic Composer, Rouen, Paris, 1775-1834
Les Deux Nuits (Bouilly) Opera-Comique
La Fille Coupable (Boieldieu Sr.) Opera
Athalie (Racine) Chorale
Bavard a Mezieres (Dupaty and Chazet) Opera-Comique
Le Chevalier Lubin (Michel Carre and Victor Perrot)Opera-Comique
La Dame Blanche (Scribe) Opera-Comique
Les Deux Lettres (Dejaure) Opera-Comique
La Dot de Suzette (Fievee) Opera-Comique
La Jeune Femme Colere (Claparede) Opera-Comique
Ma Tante Aurore, ou le Roman impromptu (Longchamps)Opera-Comique
Le Nouveau Seigneur du Village (Creuze de Lesser and Lavieres) Opera-Comique
Le Petit Chaperone Rouge (Theaulon) Opera-Comique
Les Voitures (Vercees and Dupaty) Opera-Comique
Zoraine et Zulnar (St. Just) Drame-Lyrique

Boismortier,
Dramatic Composer Perpigan, Paris, 1691-1765
Daphnis et Chloe (Laujon) Pastorale

Boulanger, Ernest
Dramatic Composer, Paris, 1815
Le Diable a l'Ecole (Scribe) Opera-Comique
Le Doctuer Magnus (Corman and Michel Carre) Opera

Brüll, Ignaz
Pianist and Dramatic Composer, Prossnitz, Moravia, No. 7,1846
The Golden Cross (French Comedy) Comic-Opera
Konigin Mariette (Zell and Genee) Comic-Opera

Bruneau, Alfred
Dramatic Composer, 1857
La Reve (Zola) Opera
L'Attaque du Moulin (Zola) Opera
Messidor (Zola) Opera
L'Ouragon (Zola) Opera
L'Enfant Roi (Zola) Opera
Penthisilee (Catulle Mendes) Symphonic Poem
Lieds de France (Catulle Mendes) Symphonic Poem

Cambert, Robert
Dramatic Composer, Paris, 1628, London 1677
La Pastoralle (Perrin) Opera

Campra, Andre
Aix, Provence Versailles, 1660-1744, Dramatic Composer
Arethusa (Danchet)
Amaryllis (Danchet) Opera-Ballet
Reine de Volsques Camille (Danchet) Lyric-tragedy
Le Carnaval de Venice, Opera-Ballet
Hesione (Danchet) Tragic Opera
Hippodamie (Roy) Lyric-tragedie

Carafa
Masaniello (Moreau and Lafortelle) Drame-Lyrique
La Prison D'Edinbourg (Scribe and Planard) Opera-Comique
Le Solitaire (Planard) Opera-Comique
La Violette (Planard) Opera-Comique

Chabrier, Alexis Emmanuel
Composer, 1842-1894
Gwendoline (Catulle Mendes) Opera

Charpentier, Marc Antoine
Dramatic Composer, Paris, 1634-1702
Louise (by Composer) Opera

Chausson, Ernest
Dramatic Composer, Paris 1855- Limay, 1899
Le Roi Arthur (Chausson) Opera-Comique

Cherubini, Luigi
Italian Composer, Florence, 1760- Paris, 1842

Cherubini, Luigi (cont.)
Anacreon (Mendouze)Opera-Ballet
Die Abenceragen (Juoy) Opera
Lodoiska (Fillette-Loreaux) Comedie-Heroique
Demophon (Marmontel) Lyric-Tragedy
Les Deux Journees- (Bouilly) Lyric Comedy
Elisa, ou le voyage au Mont Bernard(Saint-Cyr) Comedy
Faniska (Sonnleithner) German Opera
L'Hoteleric Portugaise (Opera Comique) St. Aignan

Chopin, Francois
Composer, March 1, 1809, Paris, October 17, 1849.
Je vend des Scapulaires (Herold) Variations

Cilea, Francois
Adrienne Lecouvrier (Scribe and Legouvé) Opera-Comique

Cimarosa, Dominic
Composer, Naples, 1749- Venice, 1801.
Il Matrimonia Segreto- (Founded on a forgotten Operetta)
Gli Orozi (Corneille) Operetta

Cohen, Jules
Pianist and Composer, Marsailles, 1830
Les Bluets- (Cormon and Trianon) Opera-Comique
Dea- Opera comique (Cormon and Michel Carre).

Colasse, Pascal
Dramatic Composer- Rheims 1636, Versailles, 1709.
Thetis et Pelee (Fontenelle) Lyric tragedy
Astree (La Fontaine) Lyric tragedy

D'Alayrac, Nicholas
Operatic Composer (Muret, 1753, Paris, 1809)
L'Eclipse Totale (Chabanssierre) burletta
Nina, ou La Folle par Amour (M. Marsolier) Comedie
Adele et Dorsan (Marsolier) Drama
Adolphe et Clara (Marsolier) Opera-Comique
L'Amant Statue- (Deafontaines) Opera-Comique
Azemia (Chabausierre) Opera Comique
Camille ou le Souterrain (Marsollier) Opera Comique
Le Corsaire- (Chabuussierre) Opera-Comique
Deux mots- (Marsollier) Comedy
Les Deux Petits Savoyardo (Marsollier) Opera-Comique
La Dot- (Desfontaines) Comedy
Fauchette (Desfontaines) Opera-Comique
Gulistan (Chabeaussiere) Opera-Comique
Gulnare (Marsollier) Opera-Comique
Maison a Vendre (Alexandre Duval) Opera-Comique
Le Pavillon Des Fleur (R.C.Guilbert) Comedie-Lyrique
Philippe et Georgette (Monvel) Opera Comique
Le Poete et le Musicien (Dupaty) Fr. Opera-Comique
Ravul de Crequi (Monvel) Comedie-Lyrique

David, Felicien
Composer, Cadenet, France, 1810, Saint-Germain en Laye
Le Desert- (A. Colin) Symchonic ode.
Eden (Mery) Mystery
Herculanum- (Mery and Hadot) French Opera
Lalla Roukh (Lucas and Carre) Opera
La Perle du Bresil (Gabriel and Sylvain St. Etienne) Drame-Lyrique
Le Saphir (De Lenven, Carre and Hadot) Opera-Comique

Debussy, Claude
Composer, St. Germain, 1862-1918
L'Enfant Prodigue (Edouard Guinard) Scene Lyrique
L'Apres midi d'une Faune (Mallarme) Comedie Lyrique
Palless et melissande (Maeterlinck) Comedie Lyrique

Dutsch, Pierre
Composer
Le Vaisseau Fantome - (Feucher and Revoil) French Opera

Delaborde and Berton
Adele de Ponthiese(Saint-Marc) Lyric Tragedy

Delibes, Leo
Dramatic Composer (St. Germain du Val) 1836-1891
Le Roi l'a Dit- (Goudinet) Opera Comique
Lakme (Goudinet and Gille) Opera-Comique
Coppelia (Mietter and Saint-Leon) Ballet
La Cour de Roi Petand (Jaime and Gille) Opera-bouffe
L'Ecossais de Chatou (Jaime and Gille) Operette
Jean de Neville (Gondinet and Gille) Opera-Comique
Sylvie (Barbier and Merante) Ballet

Destouches
Dramatic Composer, Munich, 1772-1844.
Calirhoe, (Roy) French Tragic Opera
Carnaval et la Folie (La Mothe) Ballet (Comedic)

Dezede, N.
Dramatic Composer, (1740-Paris, 1792)
Blaise et Babet (Opera Comique) (Monvel)
Julie (Monvel) French Operetta

Donizetti, Gaetono
Italian Composer (Bergumo, Italy, 1798-1848)
Lucrezia Borgia (Hugo) Opera
La Fille du Regiment (Bayard and St. Georges) Opera
Linda di Chamouin (Rossi) Italian Opera
La Favorita (Royer and Waetz)Grand Opera
Il Polinto (Scribe) Italian Opera
Dom Sebastien (Scribe) French Opera
Elisabeth (Brunswick and De Leuven) Opera
Les Martyrs (Scribe) Opera
Rita (Vaez) Opera- Comique
Roberto Devereux (Cammarano) Italian Opera

Dukas, Paul
Composer, Paris, 1865
Polecente (Corneille) Opera-Comique
Ariana et Barbe-Bleue (Maeterlinck) Opera-Comique

Duni and Laruette
Le Docteur Sangrado (Anseaume)Opera-Comique

Dupare, Henri
Composer
La Vague et la Cloche (Coppee) Opera-Comique

Eler, Audre
Professor and Composer, Alsace, 1764-1821
Apelle et Campaspe (Demoustier) Opera-Comique

Febrier, Henri
Monna Vanna (Maeterlinck) Musical setting

Flarz, Jules
French Composer, Mantua Italy, 1814-1891
Rosamondo, Opera
La redemption, Oratorio
Sardanaple, Opera
La Voix humane
Locanda Gratis, Opera-bouffe

Flotow, Frederick
Dramatic Composer, Leitendorf, 1812, Darmstadt, 1883.
Martha (St. Georges) Opera
L'Ame en Pline (St. Georges) Opera
Alma L'Incantatrice (St. Georges) Opera Seria
L'Ambre (St. Georges) Opera-Comique

Foerster, Josef B.
Bohemian Composer, Prague, 1859.
Cyrano de Bergerace(Rostand) Opera

Franck, cesar
Pianist and Composer, Leige, 1872, Paris, 1890
Redemption (Blau) Symphonic poem.
Les Eolides (Le Conte de Lisle) Orchestral Composition

Comte Gabrielli
Dramatic Composer, Naples, 1814.
Don Gregorin (Lauvage and De Leuven) Opera-Comique

Gautier, Jean Francois Eugene
Violinist and Composer, Vaurigard near Paris, 1822,1870
Le Docteur Mirable (Cormon and Trianon) Opera Comique

Gaveaux, Pierre
Musician and Composer, Bergiero France, 1761, Paris, 1825.
Lenore (Bouilly) Opera

Gevaert, Fra cois Auguste
Dramatic Composer, Huysse, 1828
Le Billet de Marguerite-(De Leuven and Brunswick) Opera-Comique
Le Capitaine Heriot (Gustave Vaez and Sardon) Opera-Comique
Le Diable au Moulin (Cormon and Carre) Opera-Comique

Gilson, Paul
Composer, Brussels, 1865
La Mer (Levis) Opera

Gluck
Dramatic Composer (Weidenwang, 1714, Vienna, 1787)
Armide (Quinault) Romantic legend.
Iphigania in Aulis (Du Rollet) Tragic Opera
Iphigenia in Tauris (Guillard) Lyric tragedy
Orphee et Euridice- (Moline) French Opera

Godard, Benjamin L. P.
Violinist and Dramatic Composer, Paris, 1849
Jocelyn-(Lamartine) Opera

Godefroid, Jules
Harp virtoso Namur, 1811, Paris, 1840.
Le Diadeste- (Priot and St. Hilaire) Opera-Comique

Gossec, Francois Joseph
Dramatic Composer, Vergenies, 1733- Passy, 1829
Le Camp de Grandpre (Chenier) Opera
Les Fetes de L'Amour et de Bucchies (Moliere,Benserade,Quinault) Pastorale
La Nativite (Chabanon de Maugris) Oratorio
Les Pecheurs (Marquis de la Salle) Comedie
Philemon et Baucis (Chabanon de Maugris) Ballet-heroique
Rosine, ou l'epouse abandonnee (Gersain) Opera
Thesee (Quinault) Tragedie-Lyrique
Toinon et Toinette (Desboulmiers) Comedy

Gounod, Charles Francois
French Composer, Paris, 1818-1893.
La Reine de Saba (Jules Barbier and Michel Carre) Opera
Sapho (Augier) Opera
Ulysse (Poussard) Incidental Music
Le Medecin Malgre Lui (Moliere) Opera-Comique
Cinq Mars (De Vigny) Opera
Georges Daudin (Moliere) Drama
Mireille (Mistral Opera
Les Deux Reines (Le Gouve) Incidental Music (Drama)
Jean D'Arc (Barbier) Incidental Music
Philemon et Baucis (Barbier and Carre) Opera-Comique
La Colombe (Barbier and Carre) Opera-Comique
La Nonne Sanglante (Scribe and Delavigne) French Opera
Polyeucte (Barbier and Carre) French Opera
Romeo et Juliette (Barbier et Carre) Grand Opera
Le Tribut de Zamora (d'Ennery and Bresil) French Opera

Gretry, Audre Ernest Modeste
French Composer, Leige, 1741, Montmorency, 1813.
L'Epreuve Villageoise (Desforges) Opera-Comique
Le Tableau Parlaut (anseaume) Comedie
Zemire et Azor (Marmontel) Comedie-feerie
L'Amant Jaloux (D'Hele) Comedy
William Tell (Sedaine) Lyric Drama
Le Huron (Marmontel) Opera Comique
Lucile (Marmontel) Opera Comique
Cephale et Procris (Marmontel) Opera Comique
L'Ami de la maison (Marmontel) Opera Comique
Amphitryon (Sedaine) Opera
Le Barbiere de Village (Gretry) Opera Comique
Callias (Hoffman) Heroic Drama
La Caravane du Caire (Morel de chedeville) Opera
Colinette a la Cour (Lourdette de Souterre) Opera
Le Comte D'Albert (Sedaine) Drama
Les Deux Avares (Fenouillot de Falbaire) Comedy
Le Deux Couvents (Desprez) Opera
La Fausse Magre (Marmontel) Opera
Isabelle et Gertrude (Favart) Opera-Comique
Lisbeth (Faviere's) French Opera Comique
Pierre le Grand (Bouilly) Comedie
Richard Coeur de Lion (Sedaine) Comedie
La Rosiere de Salency (Masson de Pezay) Comedie-Pastorale
Sylvain (Marmontel) Comedie

Grisar, Albert
Dramatic Composer, Antwerp, 1808, Asinieres, 1869
Le Carillouneur de Bruges (St. Georges) Opera-Comique
Le Chien du Jardinier (Lockroy and Cormon) Opera-Comique

Hale, Adam de la
Le Giens de Robin et Marion (by composer) Opera-Comique

Halevy, Ludovic
Operatic Composer, Paris, 1799, Nice, 1862
La Juive (Scribe) opera
La Tempesta (Scribe) Opera
L'Artisan (St. Georges and Simonnin) Opera-Comique
La Reine de Chypre (St. Georges) Opera
Le Dilettante d'Avignon (Hoffmann and Halevy) Opera-Comique
L'Eclair (St. Georges and Planard) Lyrical Drama
Guido et Ginevra (Scribe) Opera
Jaguarita l'Indienne (St. Georges and De Leuven) French Opera-comique
Le Guitaerro (Scribe) French Opera Comique
La Magicienne (St. Georges) Opera
Manon Lescant (Scribe) ballet pantomine
Les Mousquetaires de la Reine (St. Georges) Opera
Le Sherif (Scribe) Opera-Comique
Le val d'Andorre (St. Georges) Drama-Lyrique

Herold, Louis Joseph Ferdinand
Opera-Comique writer, Paris 1791, 1833
Zampa (Mellesville) Opera-Comique

Herold, Louis (cont.)
Le Muletier (Paul de Kock) French Opera Comique
Le Dernier Jour de Missoloughi (Ozaneaux) Drama
La Gioventie di Enrico Quinto (Landrani) Opera-bouffe
Ludovic (St. Georges) Drame-lyrique
Marie (Planard) Opera-Comique
Le Muletier (De Kock) French Opera-Comique
Le Pre aux clercs (Planard) Opera-Comique
Les Rosieres (Theaulon) Opera-comique

Hillemacher, Paul and Lucien
Saint-Megrin (Dubreuil and Adenis) Comic Opera

Indy, Vincent d'
Instrumental Composer
Fervaal (Indy) Incidental Music
Medea (Catulle Meudes) Incidental Music
Symphony for Orchestra and Piano (Founded on a French Mountain Song)
L'Etranger (Indy) Incidental music
Jour d'Ete a la Montagne (Roger de Pampeloune) Incidental Music

Isouard, Nicolo
Operatic Composer, Malta, 1775- Paris, 1818.
Le Billet de Loterie (Roger and Creuse de Lesser) Opera Comique
Aladin ou la Lampe Merveilleuse (Etienne) French Opera
L'Impromptu campagne (Delrieu) Opera Comique
L'Intrigue aux Fenetres (Bouilly and Dupaty) French Opera bouffon
Jeannot et Colin (Etienne) Opera-Comique
Joconde (Etienne) Opera-Comique
Le Medecin Turc (Villiers and Armand Gouffe) Opera-bouffou
Michel Ange (Debrien) Opera-Comique
Le Tonnelier (Debrieu and Quetant) Opera Comique

Jonas, Emil
Dramatic Composer, Paris, 1827
Les Deux Arlequins (Mestepes) Opera-Comique

Joinciers, Victorin
French Composer, Paris, 1839-1903
Hamlet (Dumas) Incidental Music
Le Dernier jour de Pompei (Nuitter and Beaumont) Opera

Labarre, Theodore
Harpist, Paris, 1805-March 1870
Les Deux Familles (Planard) Drama

La borde, Jean
Dramatic Composer, Paris, 1734-1794
Annette et Lubin (Marmonted) Comedy

LaCombe
Les Saturnales (Valabregne) Opera-bouffe

Lalo, Edouard
Operatic Composer and Violinist, Lille, France,1823,Paris,1892.
Le Roi d' Y's (Blau) Opera-comique
Namouna (Nuitter) ballet

Laruette, Jean Louis
Dramatic Composer, Toulouse, 1731-1792
Cendrillon (Anseaume) Opera-comique

Le Cocq, Charles
Dramatic Composer
La Fille de Mme. Augot (Claviville and Saradin and Koning) Opera-bouffe
Girofla (Van Loo and Aterrier) Opera-bouffe
Le Barbier de Trouville (M. Henri Jaime) Operetta
Le Beau Dunois (Chivot and Durn) Operette
La Camarago (Van Loo and Aterrier) Opera-Comique
Les Cent Vierges (Chivot, Durn and Clairville) Opera bouffe
Le Docteur Miracle (Battu and Halevy) Operette
Fleur de The (Chivot and Durn) Opera-bouffe
Le Petit Duc (meithac and Halevy) Opera-comique
Plutus (Milland and Johves) Opera comique
La Petit Mariee (Leterrier and Van Loo) Opera-bouffe

Le Febore
Zaire (Collin) French Opera from Voltaire

Leo
Sofonisbe (Silvan after Corneille) Italian Opera

Leroux, Xavier, 1863
Le Chemineau (Rechysin) Opera

Lesseur, Jean Francois
Operatic Composer, Drucat, 1760
La Caverne (Dercy) Lyric drama
La Mort d'Adam et Son Apotheose (Guillard) Opera-biblique
Ossiau (Dercy and Deschamps) Opera
Paul et Virginie (Dubreine) French Opera
Telemaquedans l'ile de Calypso (Dercy) Tragedie Lyrique

Liszt, Franz
Hungarian Pianist and Musician, Raiding, Hungary,1811-Bayrenth,1886
Les Preludes- (L'Amartine) 13 symphonic poems
Ce qu'on entend sur la Montagne (Victor Hugo) Symphony
Mazeppa (Victor Hugo) Symphony

Loeffler, Charles Martin
Mulhausen, 1861
La Bonne Chanson (Verlive)Drame-lyrique
La Villanelle du Diable (Rollinet) drame-lyrique
La Mort de Tintagiles (Maeterlinck) drame-lyrique

Lulli Giovanni
Florence, 1633,- Paris, 1687
Atys (Quinanet) Opera
Psyche (Fontenelle) Opera

Lulli (Cont.)
Bellerophon (Fontenelle or Corneille) Opera
Acis et Galatie (Campistron) Opera
Bourgeois Gentilhomme (Moliere) Comedie-ballet
Andromeda (Corneille) Opera-Comique
Les Fetes de l'Amour et de Baschus (Quinault) Opera comique
Cadmus et Hermione (Quinault) Lyric tragedy
Isis (Quinault) Tragic-opera
Alceste (Quinault) Lyric Tragedy
Proserpine (Quinault) Tragedie-lyrique
Amadis de Gaule (Guinault) Lyric tragedy
Le Carnaval (Moliere, Benserude and Quinault) Opera-ballet
Phaeton- (Quinault) Tragedie-lyrique
Roland- (Quinault) Tragedie-lyrique
Le Temple de la Paix (Quinault) Opera-ballet
Thesee (Quinault)Tragedie lyrique
Le Triomphe de l'Amour (Quinault and Benserade) Ballet-royal

Masse, Victor
Dramatic Composer, Lorient, France, 1822, Paris, 1884.
Noces de Jeannette (Barbier and Carre) Opera-comique
Paul et Virginie (Saint-Pierre) Opera, French
Les Chaises a Portuers (Dumanoir and Clairville)Opera-comique
La Chanteuse Voilee- (Scribe and De Leuven) Opera-comique
Le Fils du Brigadier (Labiche and De Leuven) Opera-comique
Fior D'Aliza (Lucas and Carre) Opera-comique
Galatee (Barbier and Carre) Opera-comique
Une Nuit de Cleopatre (Barbier) Opera comique
La Reine Topaz (Lockroy and Battu) Opera-comique
Les Saisons (Barbier and Carre) Opera-comique

Massenet, Jules
Dramatic Composer, Montand, 1842.
Les Erinnyes (Le Comte de Lisle) Suite
Le Roi de Lahore (Gallet) Opera
Marion (Prevost) Opera
Le Cid (Corneille) Opera
La Navarraise (Claretic and Cain) opera
Sapho (Daudet) Opera
Thais (Gallet) Lyrical drama
Le Jongleurde Notre Dame (France) overture
Phedre (Racine) Overture
La Dame aux Camelias (Opera)
Heriodade (Millet and Gremont) Opera
Don Cesar de Bazun (Dennery, Dumanoir and Chantpie)Opera-comique
Eve (Gallet) Mystery
La Vierge (Grandmougin) Oratorio
La Grand Tante (Adenis and Grandvalet) Opera-comique
Marie Magdeleine (Gallet) dramatic Oratorio
Narcisse (Collin) Idylle Antique
Poeme Pastoral (Silvestre)

Matho, Jean Baptiste
Dramatic Composer, Brittany, 1660-Versailles, 1746
Arion (Fuzelier) Lyric tragedy

Mehul
Dramatic Composer, Givet 1763- Paris, 1817
Les Amazones ou La Foudation de Thebes (Juoy) Opera
Cora (Valadier) Opera
Phrosine et Melidor (d'Arnault pere) French Opera
Uthal (St. Victor) Drame-lyrique

Mendelssohn- Bartholdy, Felix
German Composer, Hamburg,1809- Leipsic,1847
Melusina (Racine) Overture
Ruy Blas (Hugo) Overture
Athalie (Racine) Overture

Mercandente, Saverio
Dramatic Composer (Altamura, 1795- Naples, 1870
Il Giuramento (Hugo) Lyrical drama

Mermet, Auguste
Dramatic Composer, 1815
David (Soumet and Mallefille) Biblical Opera

Messager, Audre
Organist, French.
Veronique (Van Loo and Duval)

Meyerbeer, Giacomo
Dramatic Composer, Berlin, 1791-1864
Robert le Diable (Scribe and Delavigne) Grand Opera
Les Huguenots (Scribe and Deschamps) Grand Opera
L'Africanne (Scribe) Grand Opera
L'Etoile du Nord (Scribe) Opera
Le Pardon de Ploermel ou Dinorah (Barbier and Carre) Opera comique
Le Prophete (Scribe) French Opera

Mondonville, E.
Le Carnaval du Parnasse (Fuzelier) ballet-heroique

Monsigny, Pierre
Dramatic Composer, Fauquembergues, 1727- Paris, 1817
On ne s'avise Jamais tout (Sedaine) Comedie
Le Roi et le Fermier (Sedaine) Comedie
Rose et Colas (Sedaine) Comedie
Le Deserteur (Sedaine) Drama
Aline, Reine de Golconde (Sedaine) Opera-ballet
La Belle Arsene (Favart) Fairy Comedy from Voltaire
Le Cadi Dupe (Lemonier) Opera Comique
Le Faucon (Sedaine) Opera comique
Felix ou l'enfant trouve (Sedaine) Comedy

Montfort, Alexandre
Dramatic composer, Paris, 1803, 1856
Deucalon et Pyrrha (Carre and Barbier) Opera comique

Mozart, Wolfgang Amadeus
Composer, Salzburg, 1756-Vienna, 1791
Les Noces de Figaro (L. da Ponte after Beaumarchaise)Overture

Mozart (Cont.)
Bastien und Bastienne (Favart) German Operetta
Don Giovanni (Moliere) Italian Opera-buffa
Idomenio, Re de Creta (Danchet) Italian Opera

Offenbach, Jacques (1819-1880)
Orphee aux enfers (Cremieux) Opera-bouffe
La Belle Helene (Meilhac and Halevy) Opera bouffe
Les Bergeres (Cremieux and Gille) Opera comique
Barbe Bleu (Meilhac and Halevy) Opera bouffe
Ba-Ta-clan (Halevy) French Operetta
Les Bavardes (Nuitter) French Opera-bouffe
Les Brigands (Meilhac and Halevy) Opera-bouffe
Le Carnaval des Revues (Grange and Gilles) Prologue
La Creole (Millaud) Opera-comique
Daphnis et chloe (Clairville) Operetta
La Demoiselle en loterie (J aime fils) Operetta
Les Deux Avengles (Moineaux) Operette
La Chanson de Fortunio (Cremieur and Servieres) Operette
Les Deux Pecheurs (Bourget and Depenty) Operette
La Diva (Meilhac and Halevy) Opera-bouffe
Le Docteur Ox (Gille and Mortier) Opera-bouffe
Fantasio (Musset) Opera-comique
Genevieve de Brabant (J aime-fils and Trefen) French Opera-bouffe
La Grand Duchesse de Gerolstein (Meilhac and Halevy) Opera-bouffe
Vert-Vert (Meilhac and Nuitter) Opera comique
La Vie Parisienne (Meilhac and Halevy) Opera comique

Pacini, Giovanni
Dramatic Composer, Catania, Sicily, 1796- Pescia, 1867.
Gli Arabi Nelle Galli (D'Arlincourt) Opera

Paer, Ferdinando
Dramatic Composer, Parma, Italy, 1771- Paris, 1839
Lenora, Ossia l'Amore Conjugale (Bouilly) Opera-comique
Le Maitre de Chapelle (Gay) Opera-comique

Paisiello, Giovanni
Dramatic Composer, Italy, 1741- Naples, 1816
The Barber of Seville (Beaumarchais) Opera
Nina (Marsolier) Opera

Palahilde, Emil
Dramatic Composer
Patrie (Sardou) French Opera

Pesard, Emile
Dramatic Composer, Paris, 1843
Le Capitaine Fracasse (Mendes) (Gautier) Opera comique

Philidor, Francois Audre
Dramatic Composer, Dreux, 1726, London, 1795
L'Amitie au Village (Desforges) Opera comique
Belisario (Marmontel) Italian Opera
Blaise le Savetier (Sedaine) Opera comique
Le Bucheron (Ginchard and Costel) Opera comique
Ernelinde- (Poinsinet) Tragic Opera

Philidor, (cont.)
Le Marechal Ferrant (Quetant and Anseaume) French Opera-comique
Persee (Marmontel from Quinault) Tragedie-lyrique
Le Sorcier (Poisinet) Comedie

Piccini, Luigi
Dramatic Composer, Bari Naples,1728, Passy, 1800
Iphiginie eu Tauride (De la Touche from Quinault) Opera
Didon (Marmontel) French Opera
Roland (Marmontel) French Opera

Planquette, Robert
Pianist and Dramatic Composer, Paris, 1850-1903
Chimes of Normandy (Clairville and Gabet) opera comique
Les Cloches de Corneville (Clairville and Gabet) Opera comique

Plantade, Charles Henri
Dramatic Composer, Pontoise,1764- Paris, 1839
Bayard a la Ferte, (Desaugiers and de Gentil) Opera comique

Poisot, Charles
Pianist and writer of Music, Dijou, France, 1822.
Les Deux Billets (Florian) Salon opera

Pouchielli, Anilcare
Dramatic composer, Paderno, 1834,Milan,1886
La Gioconda (Hugo) Opera

Poniatowski, Prince Joseph
Dramatic Composer, Rome, 1806, Chiselhurst,1873
Don Desiderio (Giraud) Italian Opera

Puccini, Giacomo
Composer, Lusca, 1858
La Tosca (Sardon) Opera
Manon Lescant (Prevost) Opera
La Boheme (Meyer) Opera

Rameau, Jean Phillippe
Dramatic Composer, Dijon, 1683- Paris, 1764.
Castor et Pollux (Bernard) Lyric tragedy
Armide (Quinault) Opera
Anacreon (Bernard) Ballet Heroique
Dardanus (Bruyere) Tragic Opera
Hippolyte et Arcie (Pellegrin) Tragic Opera
Les Indes Gallantes (Fuzelier) Opera-ballet
Les Sybarites (Marmontel) ballet
Le Temple de la Gloire (Voltaire) Opera-ballet
Zorosstre (Calhusac) Tragedie lyrique
Samson (Voltaire) Opera

Raymont,
Anacreon (Bernard) ballet heroique

Reber, Napoleon
Dramatic Composer, Alsace, 1807, Paris, 1880
Les Dames Capitaines (Melsville) Opera-comique
Roland (Quinault) Scenes lyriques.

Rey, Jean Baptiste
Dramatic Composer, Lauzerte,1734- Paris, 1810
Apollon et Coronis (Fuzelier) French Opera-ballet

Reyer, Ernest
Dramatic Composer, Marseilles, 1823
Salammbo (Flaubert) Opera
Le Selam (Gautier) Ode-symphonique
Sigurd (de Locle) French Grand Opera

Ricci, Frederico
Dramatic Composer, Naples, 1809- Conegliario, 1877
Le Docteur Rose (de Najac) Opera bouffe

Rossini, Gioacchino
Dramatic Composer, Pesaro Romagni, 1792- Pere Lachaise,1868
Semiramide (Voltaire) Italian Opera
Taucredi (Voltaire) Italian Opera
Il Barbiere di Siviglia (Beaumarchais) Opera
Le Comte Ory (Scribe and Delestre) Opera
La Gozza Ladra Italian Comic Opera
Le Siege de Corinthe (Bacchi and Soumet) Tragedie-lyrique

Rubenstein, Anton
Russian Musician, Russia, 1830-1894
Nero, (Barbier) Opera

Sacchini, Antonio
Dramatic Composer, 1734-1786
Chimene (Corneille) Drama
Oedipe a Colonne (Guillard) Drama
Renaud (Le boeuf) tragedie-lyrique

Saint-Saens, Camille
Dramatic Composer, Paris, 1835
Samson and Dalila (Lemaire) Opera-biblique
Etienne Marcel (Gallet) German Opera
Proserpine (Gallet) Opera
Le Deluge (Gallet) Biblical poem
Ascanio (Gallet) Opera
Danse Macebre (Cazalis) Opera
La Fiancee du Timbalier (Hugo) Opera
HenryVIII (Detroyst and Sylvestre) Grand Opera
La Lyre et La Harpee (Hugo) Cantata
La Malade Imaginaire (Moliere) Incidental Music
La Princesse Jaune (Gallet) Opera comique
Le Timbre d' Argent (Carre and Barbier) Opera-fantastique

Salieri, Antonio
Dramatic Composer, Legnano,1750- Vienna,1825
Tarare (Beaumarchais) Opera
Les Danaides (du Rollet and Tschudi) Tragic Opera
Les Horaces (Corneille) Lyric tragedy
Le Dernier Jugement (Roger) Cantata

Saloman, Siegfried

Saloman, (cont.)
Operatic Composer, Tandern, 1818
Bianca Capello (Barbier) Opera

Salvayre, Gervais
Dramatic Composer, Toulouse, 1847
LeBravo (Blavet) French Opera

Schubert, Franz
Dramatic Composer, Vienna, 1797-1828
Der Hansliche Krieg (From French) Singspiel
Die Zwillingsbruder (From French) Operetta

Spohr, Ludwig
Dramatic Composer, Brunswick,1784-Cassel,1859.
Jessonda (Limurre) Opera

Spontini, Gasparo
Dramatic Composer, Majolati,1774-1851
Olympia (Voltaire) Overture
Fernand Cortez (Juoy) Opera
Julie (Jars) French Opera-comique
Milton (Juoy and Dieulafoi) French Opera-comique
La Vestale (Juoy) Tragedie-lyrique

Strauss, Johann
Dramatic Composer, Vienne, 1825-1899
Die Fledermaus (Meilhac and Halevy) German Operetta

Strauss, Richard
Dramatic Composer and Conductor, Munich, June,1864
Salome (Wilde) Opera
Don Juan (Levan) Tone poem

Suppe, Franz von
Dramatic Composer, Dalmatia, 1820
Fatinitza (Zell and Genee) Operetta

Thalberg, Sigismund
Dramatic Composer, Geneva,Switzerland, 1812-Naples,1817
Christina di Svezia (Dumas) Italian Opera

Thomas, Arthur Goring
Dramatic Composer, Ratton,near Eastbourn,Sussex,England,1851
Eamerelda (Hugo) Opera

Thomas, Charles Ambroise
Dramatic Composer, 1811-1896
Carline (de Leuven and Brunswick) Opera-comique
La Comte Carmagnola (Scribe) Opera
Francoise de Rimini (Barbier and Carre) French Grand Opera
Gille et Gillotin (Sauvage) Opera-comique
Psyche (Barbier and Carre) Opera-comique
Le Songe d' une nuit d' ete (Rosier and de Leuven) French Opera comique

Tinel, Edgar
Pianist, Sinay Belgium,1854.
Polyceute (Corneille) Overture

Trollope, Anthony
The Mistletoe Bough (Paradis de Moncrif) Opera comique

Tschaikowski, Peter Iljitsch
Dramatic Composer, Wotkinsk, 1840- St. Petersburg,1893
Dornröschen (Perrault) Ballet

Vara
Adrienne Le Couvreur (Scribe) Italian Opera

Verdi, Guiseppe
Dramatic Composer, Busseto, 1813-1901
La Traviata (Dumas) Opera
Ernani (Hugo) Opera
Rigoletto (Hugo) Opera
The Masked Ball (Scribe) Opera
Aida (de Locle) Opera
La Forza del Destino (Piave) Opera
Ballo in Maschera (Duprez) Opera
Les Vepres Siciliennes (Scribe and Duveyrier) French Opera

Vogel, Johann Christoph
Dramatic Composer, Nuremberg, 1756- Paris,1788
Demophon (Marmontel) Opera

Weber, Carl Maria
Dramatic Composer, Etin, Oldenberg,1786-London,1826.
Euryanthe (Villeneuve) Opera
Oberon (Planche) Opera

Widor, Charles Marie
Pianist and Organist, Lyons, 1845
Maitre-Ambros (Coppee and Dorchain) Opera Comique
Le Plongeur, Opera comique

ADAM, Adolphe Charles

Le Postillion de Longjumeau - the text is by De Leuven and Brunswick. It was first represented at the Opera Comique, Paris, in 1836.

Le Brasseur de Preston - Opera comique in three acts, text by De Leuven and Brunswick. First represented at the Opera Comique, Paris, 1838. Daniel Robinson is a brewer at Preston in the reign of George the Second at the time of the attempt of Edward, the son of the Pretender. The plot turns on the confounding of him with his brother George, a lieutenant in the royal service, who so closely resembles him as to render the two scarcely distinguishable. It is one of the most popular of Adam's works.

Cagliostro - Opera Comique in three acts, text by Scribe and Saint Georges. First represented at the Opera Comique, Paris, 1844. The scene is in 1780, in a salon at Versailles. The Charleton, who is already married to an Italian singer who has become Prima Donna at San Carlo, Naples, wishes to marry a rich heiress, but has a rival in a young chevalier, who at first the victim of his machinations, finally unmasks him.

A Clichy- Opera Comique in one Act, text by Dennery and Grange. First represented at the Theatre Lyrique, Paris, 1854. A poet and a musician meet in the Debtor's prison at Clichy and form a friendship there which a return to fortune renders durable.

Danilowa- Opera Comique in three acts, text by Vial and Duport. Represented at the Opera Comique, Paris, 1830.

Giralda- ou, La Nouvelle Psyche- Opera Comique in three acts, text by Scribe. First represented at the Opera Comique, Paris, 1850. A king of Spain, accompanied by his queen on a pilgrimage to Santiago de Compostela, stops at the farm of Gines, the betrothed of Giralda. She is secretly in love with a cavalier whom she has met, but whose face she has never seen, he being obliged to conceal himself on account of some political intrigue. He (Don Mancel) gives Farmer Gines six hundred ducats to let him take his place at the altar on his wedding day, and so becomes the husband of Giralda. On the arrival of the king, he is obliged to take flight, and during his absence poor Giralda believes herself in turn wedded to Don Japhet, but at last the queen secures the pardon of Don Manoel, and he returns to claim his bride.

Giselle, ou Les Willes- Fantastic Ballet, in two acts, text by Theophile Gautier, and Saint-Georges. First represented at the Opera, Paris, 1841. Willis are betrothed girls, who, having died before their wedding day, cannot lie quiet in their graves but come out at midnight and, crowned with roses dance in the moonlight like elves. If they meet any young man, they force him to dance with them until he falls dead.

La Jolie Fille De Gand- Ballet pantomine, in three acts and nine tableaux, text by Saint-Georges. First Represented at the Opera, Paris, 1842.

Le Chalet, Opera Comique in 1 act. Text by Scribe and Melesville, Represented in Paris, 1834, The Subject was taken from Goethe's Jery und Bately, originally written for the Kaiser. This was the Composer's most Popular work.

Le Roi D'yvetot- Opera Comique in three acts, text by De Leuven and Brunswick, First Represented at the Opera comique, Paris, 1842. The libretto is a liberal paraphrase of one of Beranger's Chansons.

Richard en Palestine -French Opera in three acts, text by Paul Foucher, First represented at the Academie Royale de Musique, Paris, 1844.

AIMON, Pamphile Leopold Francis

Les Jeux Floreaux- text by Bouilly, Opera in three acts, given in Paris at the Academie Royale de Musique, November 16,1818.

Velleda- Opera in five acts, text by Etienne Juoy,First Represented in 1824.

ALBERT, Eugene D'

Der Improvisator- The text is by one Gustav Kastropp and the music by Eugene D'Albert. It is an Opera founded upon Victor Hugo's tragedy "Angelo" the Tyrant of Padua. Commencement has something to do with the arrival of king carnaval who wields the sceptre and, so doing calls up an outburst of merriment.

AUBER, Daniel Francois

Auber's name was very closely connected with that of the famous dramatist Scribe. So much so, in fact, that there were many works of the composer's that have for their text works of M. Scribe. The following is a partial list:

La Muette De Portici
Fra Diavolo
Julie
Jean De Couvin
Emma
Le Sejour Militaire
Le Domino Noire
Le Concerta La Cour
Le Duc D'Olonne
La Part Du Diable
Manon Lescaut
La Reve D'Amour
Le Premier Jour De Bonheur
L'Ambassadrice
La Barcarolle
La Chaperone Blancs
Le Cheval De Bronze
Le Circassienne
L'Enfant Prodigue
Haydee
Jenny Bell
Leocadie
La Birene
La Fiances Du Roi Des Garbes
Zerline

La Muette De Portici- is a tale of the Revolution and of simple fisher folk, teeming with the spirit of the hour. It is otherwise known as Masaniello. The scene is in Naples. Fenella, the dumb girl, whose part is expressed in pantomine, escapes from prison and gains the protection of Princess Elvire, from the persecutions of an unknown cavalier. She discovers that the Princess' husband is her persecutor and denounces him to her. Fenella's brother excites a revolutionary spirit among the

Fisherman. Fenella attempts to drown herself but is rescued by Masaniello who vows to avenge her wrongs. Fenella is attacked by a policeman and Masaniello gives the sign to the villagers. A tumult occurs and Elvire and her husband seek refuge. Fenella promises it to her. Masaniello is proclaimed king but he loses his reason. He plunges into the fight and is killed. This so grieves Fenella that she joins the hands of Elmire and Alphonse and plunges into a stream of lava. The music is absolutely in accord with the text.

Fra Diavolo Ou L'Hotelerie De Teracine is an opera comique in three acts. It was first represented at the Opera Comique, Paris 1830. Fra Diavolo was the Soubriquet of Michele Pezza, a Calabrian bandit, who was pardoned in 1799 and became a colonel in the Neopolitan army, but was captured in 1806 by General Hugo, father of Victor Hugo, and hanged in Naples.

Le Domino Noire is an opera comique in three acts. It was first represented in Paris, 1837. The libretto, the scene of which is laid at a masked ball in Madrid, is one of the author's best, and the composer's musical setting is full of grace and melody.

La Part Du Diable is an opera comique in three acts. It was first represented at the Opera Comique Paris, 1843. The subject is Phillip V of Spain, who, after the death of his son had fallen into a state of despair and melancholy and is restored to health by the power of music through the singing of Farenelli, whom the Queen employs for this purpose. Afterwards Farinelli plays the part of Satan in order to win Phillip's consent to the union of a young student Rafael d'Estuniga and Caselda, Farinelli's sister, with whom the king is also in love.

Manon Lescaut is an opera comique in three acts and five tableaux. It was first represented at the Opera Comique,Paris, 1856. The subject is from Abbe Prevost's romance.

La Reve D'Amour is an opera comique in three acts. It was first represented at the Opera Comique, Paris, 1869. This is Auber's last Opera. Text by Dennery and Corman.

La Fiancee Du Roi De Garbe is an opera comique in three acts and six tableaux. It was first represented at the Opera Comique Paris, 1864. The subject is from a tale by Boccacio. The text is by Scribe and St. Georges. It was put into verse by La Fontaine.

Le Premier Jour De Bonheur is an opera comique in three acts. The text is by Dennery and Cormon. It was first represented at the Opera Comique, Paris, 1868. The action is placed during the siege of Pondichery. A young officer, Gaston de Maillpre, after many adventures is brought before a court-martial and condemned to die, but is liberated, and from this time dates his "Premierjour de Bonheur."

L'Ambassadrice is an opera comique in three acts, the text is by Scribe. It was first represented at the Opera Comique, Paris, 1836. It was one of Auber's most pleasing works.

La Barcarolle Ou L'Amour Et La Musique is a French opera comique in three acts. The text is by Scribe. It was an original plot. It was first represented at the Opera Comique, Paris, 1845.

Les Chaperones Blancs is an opera comique in three acts. The text is by Scribe. It was first represented in Paris, 1836.

Le Cheval De Bronze is an opera comique in three acts, The text is by Scribe. It was first represented at the Opera Comique, Paris, 1861. It is a fairy plot. The scene is laid in China. It was amusing in its day, but its scenes have become trite through many imitations.

La Circassienne is an opra comique in three acts. The text is by Scribe. It was first represented at the Opera Comique, Paris, 1861. The plot was original. The scene was laid in the Caucasus. Russian officers while away the tedium of garrison life by playing d'Alayrac's opera "Adolphe et Clara." Alexis Zouboff a beardless lieutenant, who, under the name of Prascovia, has masqueraded in female costume and inspired a passion in General Orsakoff, assays the part of Clara. Orsakoff recognizes in Clara his Prascovia and Alexis humors his blind infatuation until he obtains from him the hand of his ward Olga, when he resumes his uniform.

L'Enfant Prodigue- Opera in five acts, text by Scribe. Represented at the Academic Nationale de Musique, Paris, 1850. Azael, the only son of a poor man, leaves the paternal roof and his betrothed, Jephtele, for a life of pleasure in the city of Memphis. He is ruined by gaming, by the Courtesan Nephte, and by the dancer, Lia. He penetrates into the temple of Isis, where the mysteries are celebrating, and the Egyptians make him expiate the sacrilege by throwing him into the Nile. Saved by the leader of a caravan, he is reduced to watching the flocks, but eventually finds his way home and is forgiven. There are some picturesque scenes in the opera,- such as the procession of the bull Apis.

Haydee, Ou Le Secret - Opera comique in three acts, text by Scribe. It was first represented at the Opera Comique, Paris, 1847.

Jenny Bell- Opera Comique in three acts, text by Scribe. It was first represented at the Opera Comique, Paris, 1855.

Leocadie- drame lyrique, in three acts, text by Scribe and Melesville. It was first represented at the Opera Comique, Paris, 1824.

La Sirene- Opera comique in three acts, text by Scribe. It was first represented at the Opera Comique, Paris, 1844. The libretto is the story of Marco Tempesta, a bandit whose sister,

Serbina plays the part of a siren, in alluring victims to his ambuscade, where he robs them mercilessly.

Zerline, Ou La Corbeille D'Oranges- French Opera in three acts, text by Scribe. It was first represented at the Academie Royale de musique, Paris, 1851.

Zanetta- Opera Comique in three acts, text by Scribe and Saint-Georges. First represented at the Opera Comique, Paris, 1840.

Le Serment, Ou Les Faux Monnayeur- French Opera in three acts, text by Scribe. First represented at the Academie Royale de Musique, Paris, 1832.

Le Lac Des Fees- Opera in five acts, text by Scribe and Melesville, first represented at the Academie Royale de Musique, Paris, 1839.

La Famille Suisse- Opera Comique in one act, text by Godart d'Ancourt It was represented at the Theatre Feydeau, Paris, 1797.

La Chatelaine Bergere- Opera Comique in three acts, text by Planard. Represented at the Opera Comique, Paris, 1820. This is the first successful work of the composer.

Les Diamants De La Couronne- text by Scribe and Saint-Georges, represented at the Opera Comique, Paris, 1841. Scene laid in Portugal time 1777. The Young queen of Portugal, having pledged the crown of diamonds for the National debt, seeks to deceive her people by having false stones made to take their place. She visits in disguise, the cavern where bandits led by Ribolledo, carry on the manufacture of false money and false pivels, and while masquerading there as Caterina, meets Dom Henrique de Sandoval, who has been captured by the gang while on his way to sign a marriage contract with his cousin Diana, daughter of the Conde de Campo Mayor, Minister of Police at Coimbra. Dom Henrique is fascinated by Caterina and makes love to her notwithstanding her relations to Diana, who in turn prefers Dom Sebastian to her affianced. Catarina, after mystifying Dom Henrique in her assumed characters; at last appears in her role of queen and announces that she has chosen him for her husband, and Diana is made happy with Dom Sebastian.

Leicester, Ou Le Chateau De Lenilworth- French opera-comique in three acts, text by Scribe and Melesville. It was first represented at the Opera Comique, Paris, 1823. The subject was taken from Walter Scott's romance.

La Niege, Ou Le Nouvel Eginhard- Opera comique in four acts, text by Scribe and Delavigne, First represented at the Theatre Feydeau, Paris, 1823.

Lestocq, Ou L'Intrigue et L'Amour- opera in four acts, text by Scribe. First represented at the Opera Comique, Paris, 1834.

Le Macon- Opera comique in three acts, text by Scribe and Delavigne. First represented at the Opera Comique, Paris, 1825. It is one of Auber's Masterpieces in opera comique.

AUDRAN, Edmund

The Mascot- Opera bouffe. Words by Chivat and Duru. First represented at the Bouffes Parisiens, Paris, 1880.

Olivette- Opera Bouffe. Words by Chivat and Duru.

L'Ours Et La Pacha- Opera comique. It was his first work, founded in Scribe's well known vaudeville of that name.

Les Noces d'Olivette- Opera comique in three acts. Text by Chivat and Duru. It was first represented at the Bouffes, Parisiens, Paris, 1879. Olivette, daughter of the Senechal de Perpignan, loves Valentin, a young officer in the body guard of the Comtesse de Roussilon, and nephew of Capitaine Merimac, whom Olivette's father wishes her to marry Valentin disguises himself as his uncle and marries Olivette. Matters become complicated, for Valentine dares not appear as himself before the comtesse who is in love with him, and Olivette is involved with two Merimacs. The thread is disentengled through the Due des Ifs, who draws the elder Merimac into a conspiracy which forces him to leave the country, and wins the comtesse's consent to the union of Valentin and Olivette.

Le Serment D'Amour- Opera comique in three acts, text by Maurice Ordonneau. It was first represented at the Theatre des Nouveautes, Paris, 1886. The music is written in imitation of Offenbach and Lecocq.

BALFE, Michael William

Les Pints d'Amour. Opera comique (Performed in London under the title of Geraldine) Text by Scribe and St. Georges.

Les Quatre Fils d'Aymon- Opera comique (Known as the castle of Aymon) test by Scribe and St. Georges.

The Bohemian Girl- Opera, words by Bunn, adapted from St. Georges, Ballet of "The Gypsy which appeared at the Paris Grand Opera- itself taken from a romance by Cervantes.

The Rose of Castile- Opera Comique. Words by Harris and Falconer, adapted from Adolphe Adam's Muletier de Toledo.

The Armourer of Nentes- English Opera in three acts, text by J. V. Bridgeman, founded on Victor Hugo's "Marie Tudor" represented at Convent Garden, London, February 12,1863.

The Bondman- English opera in three acts. Text by Alfred Bunn. First represented at the Drury Lane Theatre 1846. Subject was adapted from the elder Dumas' "Le Chevalier St. Georges" The Opera was a success.

The Daughter of St. Mark - English opera, text by Alfred Bunn. It was first represented at the Drury Lane, London, 1844. Libretto is an adaptation of "La Reine de Chypre" by St. Georges, music by Halevy.

L'Etoile De Seville- Opera in four acts, text by Hippolyte Lucas first represented at the Academie Royale de Musique, Paris, 1845. The subject is adapted from "La Estella de Sevilla" of Lope de Vega which has been adapted for the French stage by Lebrun, under the title of "Le Cid d'Andalousie."

La Pints d'Amour- Opera comique in three acts, text by Scribe and DeLeuven, first represented at the Opera comique, Paris, 1843.

The Rose of Castile- Comique opera in three acts, text by Harris and Falconer. First represented at the Lyceum theatre, London, 1857. The plot, the scene of which is laid in Spain, is an adaptation of Adolphe Adam's "Le Muletier De Tolede"

Satanella- or the Power of Love- English opera in four acts, text by Harris and Falconer, first represented at the Convent Garden, London, 1858. The Libretto is a version of "Le Diable Boiteaux."

BEAULIEU, Marie Desire
Anacreon- Text by Gentil Bernard, Ballet- heroique, written about 1817.

BEAUPLAN, Amidee De
L'Amazone- Opera comique in two acts, imitated from a vaudeville called "Le petit dragon" by Scribe and others. It was first represented at the Opera Comique, Paris, 1830.

BEETHOVEN, Ludwig von
Fidelio -Opera (1805), Beethoven's Opera Fidelio was, in its original form, composed in 1805. The story of the work was adapted from the French of Jean Nicholas Bouilly, who wrote it as an "Historical fact" under the title of "Lenore, ou l'amour conjugal." This piece was first taken in hand by Pierre Gaveaux (1761-1825, a singer as well as a composer) who converted it into an opera which came to its first representation at the Opera Comique in Paris. The opera was printed and published by the composer's brother, and undertaking probably warranted by the success of the piece which, according to the Journal de Paris was "complete and universal". It is certain that this success was noised abroad and that it induced another composer Ferdinando Paer to look with a favorable eye on the libretto.

BELLINI, Vincenzo
La Sonnambula- Italian opera in two acts, first represented in Milan, 1631. The text is by Scribe, the libretto by Romani.

Norma- Opera, book by Felice Romani. It was founded on an old French story, a tragedy of the same name, by Soumet.

I Puritani - Opera. It owed its dramatic materials and its stage form to a Frenchman.

Romeo et Juliette- Opera in four acts text by Charles Nuitter, first represented at the Opera, Paris, 1859.

La Straniera- Opera in two acts, text by Romani, first represented in Milan, 1829. The libretto is founded on a romance by the Vicomte d'Arlincourt.

BENEDICT, Jules

"The Crusaders" or the "Old Man of the Mountain"- English opera in three acts, text by St. Georges, first represented at Drury Land, London, The old man is the chief of the Assassins.

BERLIOZ, Hector

Symphonie Fantastique, Opus 14, A.--text "Lelio, or the Return to Life" written while in Paris Conservatoire, the year he captured Grand Prix de Rome.

Benvenuto Cellini - Berlioz' first opera, text by Leon de Wailly and Auguste Barbier, was first produced in 1838.

Romeo et Juliette- Grand dramatic symphonie with Chorus, soli, and prologue in choral recitative, after Shakespeare, text by Emile Deschamps, first performed at the Conservatoire, Paris, 1839.

Sara la Baigneu se- Orientale by Victor Hugo, for four male voices. It was first performed in Paris, 1834.

Beatrice et Benedict- French opera in two acts, text and music by Berlioz. It was represented at the theatre of Baden-Baden, 1862. The subject is from Shakespeare's "Much Ado About Nothing".

La Captive- Reverie for a contralto voice with orchestra, words by Victor Hugo.

Le Cinq Mai- Cantata for a bass voice, chorus and orchestra, text by Beranger.

Fleurs Des Landes- (Moorland Flowers) five melodies for one or two voices, and chorus with a pianoforte accompaniment on words by A. de Beauclon, Emile Deschamps and Briseaux. Opus thirteen. (1) Le Matin (2) Petit Oiseaux (3) Le Trebuchet (4) Le Jeune Patre Breton (5) Le Chant des Bretons.

L'Imperiale- for two choruses and grand orchestra, text by La Font first performed at the Palais de l' Industrie Champs Elysees, Paris, 1855.

BERNICAT, Fermin

Les Barberes de Village- French operetta, text by Blondelet and Beaumain.

BERTON, Henri

La Dame Invisible- Opera in three acts, text by Moline and Loreaux represented at the Comedie Italienne, Paris, 1787.

Le Delire- Opera comique in one act, text by Saint-Cyr, represented in Paris, 1799. This is rather a drama than an opera comique, is one of Berton's best works.

BERTON, cont.

Les Deux Riveaux- Opera ballet in one act, text by Briffaut and Dunlafoy, represented at the Academie Royale de Musique, Paris, on the occasion of the Marriage of the Duc de Berry.

BERTON, Pierre Montan

Deucalon et Pyrrha- Opera in five acts, text by St. Fois and Morand. Represented at the Academie Royale de Musique, Paris, 1775.

BILLETTA- Emanuel

La Rose de Florence- Opera in two acts, text by St. Georges. Represented at the Opera, Paris, 1856.

BIZET, Georges

Les Pecheurs des Perles- French opera in three acts and four tableaux, text by Corman and Carre, first represented at the Theatre Lyrique, Paris, 1863. The story is of Leila, a vestal virgin who is stationed on a high rock jutting out over the sea, where she prays to the Gods to protect the pearl fishers. She is closely veiled and no man may approach her. Zurga and Nadir, two fisherman, climb the rock and Nadir tells his love, which is accepted by Leila. They are surprised, captured and condemned to death; but they escape through aid from Zurga, who sets fire to the fishermen's cabins.

La Jolie Fille de Perth- Opera comique in four acts, text by J. Adenis and Saint-Georges, represented at the Theatre Lyrique, Paris, 1867.

Djalmileh- Opera comique in one act, text by Louis Gallet. Represented at the Opera Comique, Paris, 1872. The subject of the libretto is derived from Alfred De Musset's poem "Namouna". Djalmileh, concubine or slave or Huroun, who changes his mistress every month, conceives for her master a violent passion, which he does not return. She persuades the slave merchant to present her anew in disguise, and at last Haroun, touched by her ardour and obstinancy, decides to love her.

L'Arlessienne- Melodrama, written to the text of Daudet's melodrama by the same name. The Suite L'Arlessienne was arranged for concert purposes from the entr'acts and incidental music which he had written for Alphonse Daudet's drama L'Arlessienne Frederick, a young peasant of Carmarge, is in love with a maiden of Arle's said to be very beautiful, but who does not appear on the stage. When about to marry her she is proved to be unworthy and he loses his reason. His mother, who wishes him to marry a charming young girl who loves him, is coldly repelled by him, and at last, in despair, gives her consent to his union with Arlessienne; but it is too late and he commits suicide by throwing himself from a tower before her eyes.

Carmen-Opera, represented at the Opera Comique, Paris, 1875. Don Jose, a lieutenant, betrothed to Micaela, a beautiful village maiden, is fascinated by Carmen, a gypsy girl, and follows her to the haunt of the contrabandists in the mountains.

Carmen (cont.)
But she transfers her affections to Escamillo, bu l-fighter of Granada, which arouses the jealousy of Don-Jose, and finally ends in his stabbing her at the bull-fight, as she greets with joy Escamillo's victory in the Arena. The text is by Meithac and Halevy.

Patrie- Overture dedicated to Jules Massenet. Prelude to Sardou's drama of same name.

Le Docteur Miracle, Opera comique, was composed to a libretto by Leon Battu and Ludovic Halevy.

BLAISE, Adolphe
Annette et Lubin- Comedy in one act, in verse, text by Mme. Favart and the Abbe de Voisenon. Represented at the Comedie Italienne, Paris, Feb. 15, 1762, the libretto is an adaptation of Rousseau's "Devin du Village."

BOIELDIEU, Francois Adrien
Bayard a Mezieres- French opera comique in one act, text by Dupaty and Chaxet music by Boieldieu, catel, Isoard, and Cherubini. It was first represented at the Opera Comique, Paris, 1814. The subject was- Bayard, at the Siege of Mezieres. The Chevalier in the hero also in Bayard Dans Bresse French opera in two acts, text by Piis, music by Stanislas Champein, given at the Theatre Italienne, Paris,1791.

Le Chevalier Lubin- opera comique in one act, text by Michel Carre and Victor Perrot, represented at the Theatre des Fantasies, Parisiennes, Paris, 1866. The chevalier de Simiene, in love with the comtesse Rosine, who has ordered her gates closed against him, disguises himself as a peasant and hires himself out to her as a gardner. The Marquis de Beautrellis, her kinsman, seeks to amuse himself by exchanging clothes with the false Lubin, who plays the part of a gentleman so dextrously as to win the heart of the comtesse. The music is agreeable and appropriate to the text.

La Dame Blanche- Opera comique in three acts, text by Scribe, first represented at the Opera Comique, Paris, 1825. The libretto is an adaptation of Walter Scott's Novel "The Monastery" in which the White Lady figures as the protectress of the Avenil family.

Les Deux Lettres- opera comique in three acts, text by Dejaure, from a romance by Fieve, represented at the Theatre Favart, Paris, 1798. This little work was a success, having had more than fifty representations.

La Jeune Femme Colere- opera comique text by Claparde, founded on a comedy by Etienne, written in Russia. First represented at the Theatre of the Hermitage, 1805.

Ma Tante Aurore ou le Roman impromptu- opera comique in three acts text by Longchamps, first represented at the Theatre Feydeau, Paris, 1803. Tante Aurore is a romantic old maid who

Ma Tante Aurore ou le Roman impromptu-(cont.)
will not allow her niece to marry any but a hero proved by a thousand adventures.

Le Nouveau Seigneur du Village- opera comique in one act, text by Creuze de Lesser and Favieres, first represented at the Opera Comique, Paris, 1813.

Le Petit Chaperon Rouge- Opera comique in three acts text by Theaulon, first represented at the Theatre Feydeau, Paris, 1880. The libretto is an adaptation of the old fairy tale of Perrault, Red Riding Hood in the opera, becomes Rose d'Amour, a simple peasant girl, who on her way to visit an old hermit, is attacked by the wolf, who is the baron Rodolphe. He posesses a magic ring, the power of which no woman is able to resist, but by virtue of her red hood, which is a talisman. Rose escapes. The Baron hurries to the hermit's abode, and awaits for her in disguise. Rose is saved by the hermit, who returns to his home and discovers that she is the Baron's niece. Rose d'Amour is afterwards given in marriage to Count Roger who had won her heart in the guise of a shepherd.

Les Voitures Versees- opera comique in two acts, text by Dupaty, first represented at the Feydeau, Paris, 1820. The libretto was taken from a vaudeville entitled Le Seducteur en en Voyage- represented at the vaudeville, Paris, 1806.

Zoraine et Zulnar- drame-lyrique in three acts, text by Saint-Just. First represented at the opera comique, Paris, 1798. The libretto is founded on Florian's romance "Gansalve de Cordone".

BOULANGER, Ernest

Le Diable A L'Ecole-Given in Paris, opera comique in one act, text by Scribe. The Scene is laid in Italy, Stenio, who has staked his fortune against Babylus, sent upon earth by Satan to win a soul, and lost, has it returned on condition of delivering himself up at midnight. Fiamma, his foster sister proposes to the demon to take his place, and putting herself under the protection of her patroness, defies Babylus, who returns to his master emptyhanded.

Le Docteur Magnus- opera in one act text by Cormon and Michel Carre. It was first represented at the Opera, Paris, 1864. Dr. Magnus is a zealous preacher, whose nephew, Daniel, a young German student, gets him into no end of trouble by his pranks.

BRULL, Ignaz

The Golden Cross- Comic opera in two acts, text by H. S. Mosenthal after the French comedy "La Croix d'Or", by Brazier and Melville. Christene, the sister of Nicholas, a young innkeeper about to be married to Theresa, but whose wedding is interrupted by his being drawn in the Conscription to fight under Napoleon against the Russians, offered her hand in marriage to anyone who will go as his substitute. Gontran, a

The Golden Cross (cont.)
young nobleman who has been jilted, accepts her offer and sends a sergeant to get Christine's pledge. The Golden Cross. In the second act, which begins three years later, Christene and Theresa are nursing a young captain, who has returned wounded. He, who turns out to be Gontran, falls in love with Christene, but she refuses him out of fidelity to her pledge. Gontran declares his identity but fails to prove it, as he has given the Golden Cross to a comrade while lying on the battle-field in expectation of death. Bombardon finally returns and confirms his story and a second wedding is the result.

KONIGIN, Mariette- comic opera in three acts, text by Zell and Genee. It was first represented in Munich, 1883. The subject was taken from the French.

BRUNEAU, Alfred
Le Reve- Opera comique, founded on a libretto from Zola's novel. Angelique is a young girl, adopted child of embroiderers by trade, a respectable old couple. Angelique falls in love with a dream prince whose father refuses to consent to their marriage because of his plans to make him a priest. Angelique pines away and is on the point of death when the lover finally induces his father to consent. Just as they are to be married, Angelique hears the voices of the air calling her again, and she falls and dies.

Messidor- a prose libretto taken from Zola. Four act lyric drama To understand the title of this work one must turn to the French revolution and the substitution of a new calendar in place of the orthodox christian Calendar. New names were given to the months and Messidor, the tenth of this series was the Harvest month and extended from June nineteenth to July eighteenth. The story has to do with the didaster a certain Kaspas brings upon himself by abolishing the time-honored method of gold was ing by erecting for himself a machine. He is cordially hated for this deed. One of the villagers, whose son is in love with one of Kaspar's daughters is convinced that Kaspar has murdered her husband. She also knows a tradition concerning the source of the "Golden Flow." This legent of gold forms the Entre' act (Symphonique).

L'Atacque du Moulin- Opera comique, another adaptation of Zola.

L'Curagon- Zola, lyric drama.

L'Enfant Roi- Zola, lyric drama

Lieds de Franc- Operetta, set to words by Gatulle Mendes.

CAMBERT, Robert
La Pastoralle- text by Perrin. It was first represented at Issy, 1869. It was the first opera which appeared.

Pomone- opera, text by the Abbe Perrin. It was first represented at the Theatre de la Rue, Guenegaud, Paris, 1671. It was the first French musical comedy.

CAMPRA

Arethusa- opera, text by Danchet

Amaryllis- Opera-ballet,text by Danchet, represented at the Academie Royale de Misique, Paris, 1704.

Reine Des Volsques Camille- lyric tragedy in five acts, with prologue, text by Danchet, It was first represented at the Academie Royale de Musique, Paris, 1717. Camilla, daughter of King Metabus of the Volscian town of Priverum, who took part with Turnus against Arnus,as related in Aenid.

Le Carnaval de Venice- Danchet opera-ballet in three acts with prologue.

Hesione- tragic opera in five acts with a prologue, text by Danchet. Represented at the Academie Royale de Musique Paris, 1700. The poem which is interesting and well calculated for a brilliant spectacle, is full of allusions to the times and the praises of Louis XIV.

Hippodamie- Lyric tragedy in five acts, text by Roy, represented at the Opera, Paris.

CARAFA

Masaniello,ou le Pecheur Napolitan-Drame-lyrique in four acts, text by Moreau and La fortelle, first represented, at the opera comique, Paris, 1827. The subject is the same as that of Auber's "Muette de Portici."

La Prison d'Edinbourg- opera-comique in three acts, text by Scribe and Planard. It was first represented at the Opera-Comique, Paris, 1833. The libretto is founded on Scott's romance "The Heart of the Midlothian."

Le Solitaire- opera comique in three acts, text by Planard, first represented at the Theatre Feydeau, Paris, 1822. The libretto was taken from the Vicomte d'Arlincourt.

La Violette- opera comique in three acts, text by Planard, music by Carafa and Lebourne. It was first represented at the Opera Comique, Paris, 1828. The libretto is founded in a romance entitled "Gerard de Nevers", by the Comte de Tressan.

CHABRIER, Alexis Emmanuel

Gwendoline- an opera, text by Catulle Mendes.

CHAUSSON, Ernest

Le Roi Arthur- Opera-comique, text by Chausson. It was founded on French tradition.

CHERUBINI- Luigi

Demophon-Lyric tragedy in three acts,text by Marmontel, represented at the Opera, Paris, 1788. The libretto is an adaptation of Metastasio's "Demafonte".

CHERUBINI- Luigi (Cont.)

Lodoiska- Laid the foundation of the modern French dramatic school in music. It is a comedie lyrique in three acts, text by Fillette-Loreaux, after Louret's romance "Le chevalier de Faublas". It was first represented at the Feydeau, Paris, 1791. Lodoiska, who has been seized by Dourlinska, and imprisoned in his castle in Poland, to force her acceptance of his hand, is rescued by her lover, Floreski, with the aid of Titzikan, leader of the Tartars. Cherubini's success in Paris dates from this opera which was received with great enthusiasm.

Eliza, ou le voyage au mont Bernard- Comedy in two acts, text by Saint-Cyr. It was first represented at the Theatre Feydeau, Paris, 1794. The scene is laid among mountains and glaciers, and the denoument is hastened by an avalanche.

Les Deux Journees- Lyric comedy in three acts, text by Bouilly, represented at the Theatre Feydeau, Paris, 1800. The scene is laid in the time of Cardinal Mazarin, and the hero is Antonio, a little Gavoyard, who saves the proscribed Count Armand by carrying him out of Paris, concealed in a water cask. It was given in London in the Seventies under the title of the Water Carrier, and is known in Germany as Der Wassertrager.

Faniska- German opera in three acts, text by Sonnleithner, from the French. It was represented at the Karnthnerthor Theatre, Vienna, 1806. It had an immense reputation, being considered at one time superior to Beethoven's"Fidelio".

Les Abencerrages or Die Abenceragen- The book was written by Victor Etienne de Juoy. It is a French opera in three acts. It was first represented at the Opera, Paris, April 6,1813. This performance was attended by the Emperur Napoleon, who left Paris the morning after to attempt to check the advance of the Allies.

Anacreon- Overture, represented at the Opera, Paris, 1803. It is a prelude to an Opera Ballet, in two acts, named "Anacreon, ou l'Amour fugitif". The text was arranged by Mendouze.

L'Hotellerie-Portugaise- opera comique in one act, text by St. Aignan, represented at the Theatre Feydeau, Paris, 1798. The Overture is Gay.

CHOPIN, Francois

Ludovic- Opera comique, text by Herold "Je Vends des Scapulaires"

CILEA, Francois

Adrienne Lecouvrier- Opera comique. Text by A. Colantti after the work of Scribe and Legouve.

CIMAROSA, Dominic

Il Matrimonio Segreto- (The Secret Marriage). The libretto was founded on a forgotten French Operetta "Sophie ou le Mariage Cache".

Gli Orazi- Tragic opera from Corneille's Tragedy "Les Horaces".

COHEN, Jules

Les Bluets- Opera comique in four acts, text by Gormon and Trianon. It was first represented at the Theatre Lyrique, Paris, 1867. Don Juan of Castile, wishing to leave his crown to his natural son, Fabiom a brave soldier, immures in a convent Estelle, a young girl whom he loves, and gives him in marriage to Sister Carmen, abbess of the convent. The work has an Italian version, text by Lauzierres, and another title "Estelle".

DEA- Opera comique in two acts, text by Cormon and Michel Carre. Represented at the Opera Comique, Paris, 1870.

COLASSE, Pascal

Thetis et Pelee- Text by Fontenelle- lyric tragedy.

Astree- text by La Fontaine, lyric tragedy. Represented at the Academie Royale de Musique, Paris, November 28,1691.

DALAYRAC, Nicholas

L'Eclipse Totale- a little burletta written by Chaboussierre, a follow guardsman.

Nina, ou La Folle par Amour- Comedie in one act, text written by M. Marsollier. First represented at Paris, 1786. Nina, believing that her lover, Guermeuel has been killed in a duel, becomes insane, but recovers her reason on his safe return.

Adele et Dorsan- drama in three acts, text by Marsollier, represented at the Opera comique, Paris, April, 27, 1795. A poor girl, about to be abandoned by her seducer, is enabled to triumph over a powerful rival and to touch the heart of the father of her lover.

Adolphe et Clara- or ler deux prisonniers- Opera comique in one act, text by Marsollier, given at the Opera Comique, Paris,1799. Its original and interesting plot and its simple melodies and dramatic expression made it one of the most popular works of its time.

L'Amant Statue (The statue lover)- Opera comique in one act, vaudeville. Text by Desfontaines, first represented at the Comedie Italienne, 1781. A lover imagines that he appears to the eyes of his mistress as an animate statue, which plays the flute ravishingly. Of the same title is an opera-comique in one act. Text by Guichard, music by De Lusse, Represented in Paris, 1759.

Azemia- French opera-comique, in three acts, first represented at the Italiens, 1787. Text by Chabeausierre. It is one of the composer's best works.

Camille, ou Le Souterrain- opera comique in three acts, text by Marsollier, represented at the Theatre des Italiens, Paris, 1791. The subject is from the romance of "Adeld et Theodore" by Mme. de Geulis.

DALAYRAC- (cont.)

Le Corsaire- opera-comique in three acts, text by Chabeausierre, Represented at the Theatre Italien, Paris, 1783. The success of this one of Dalayrac's earliest works, decided him to devote himself to a dramatic career.

Deux Mots- comedy in one act, text by Marsollier, represented in Paris in 1798. A French officer and his servant who have taken refuge for the night in a forest inn are saved from the attack of a robber by the timely warning of the landlady's pretty maid servant.

Les Deux Petit Savoyards- opera comique in one act text by Marsollier, represented at the Comedie Italienne, Paris, 1789.Two little Savoyards who attract the attention of a Seigneur at a fair held in this part, and who refuse his offer of adoption because they are unwilling to leave their mother, turn out to be his nephews.

La Dot- (The Dowry)- Comedy in three acts, text by Desfontaines, represented at the Italiens, Paris, 1785. The libretto is clever, and the music sprightly and pleasing. The Overture is one of the best by the composer.

Fanchette, ou L'Heureuse Epreuve- opera comique in three acts, text by Desfontaines, represented at the Opera Comique, Paris, 1788.

Gulistan, ou Le Hula de Samarcande- Opera comique in three acts, text by Chabeaussierre, first represented at the Opera Comique, Paris, 1805. Subject is from the Arabian Nights.

Gulnare, ou L'Esclave Persane- Opera comique in one act, text by Marsollier. First represented at the Opera Comique, Paris, 1798.

Maison a Vendre- Opera comique in one act, text by Alexandre Duval, First represented at the Opera Comique, Paris, 1800. It was one of the most amusing Operas of its time, and was long popular.

Le Pavillon Des Fleurs- ou les pecheurs de Grenade- Comedie lyrique in one act. Text by R.C. Guilbert De Pixerecourt. First represented at the Opera Comique, Paris, 1822.

Phillippe et Georgette- Opera-comique in one act. Text by Monvel. First represented at the Comedie Italienne, Paris, 1791.

Le Poette et le Musicien- French opera comique in three acts. Text by Dupaty, first represented at the Theatre Feydeau, Paris, 1811.

Raoul De Crequi-Comique lyrique, in three acts. Text by Monvel. First represented at the Itliens, Paris, 1789.

DAVID, Felicen

Le Desert- Symphonic ode in three parts. Poem by A. Colin. Given in the Salle du Conservatoire, Paris, 1844. This work, the descriptive part of which is very remarkable, excited general enthusiasm and opened the way for the composer to public favor.

DAVID, (cont.)

Eden- A mystery in two parts, poem by Mery. Represented at the Opera, Paris, 1848. A descriptive work, in the Overture to which the composer has attempted to depict musically the revolution on the globe before the advent of Man, then succeeds the story of the garden of Eden and the fall of Man.

Herculanum- French opera in four acts. Text by Mery and Hadot. First represented at the Academie Imperiale de Musique, Paris, 1859.

Lalla Rookh-Opera in two acts, text by Hippolyte Lucas and Michel Carre from Moore's Poem "Lalla Rookh". First represented at the Opera Comique, Paris, 1862.

La Perle Du Bresil - Drame-lyrique in three acts. Text by Gabriel and Sylvain Saint-Etienne, First represented at the Theatre Lyrique, Paris, 1851. This was the composer's first dramatic work. The admiral Salvador has captured in Brazil a young girl,Zora, whom he intends to marry and with this end in view, he educates her. He sets sail with her and discovers that she has a lover, Lorenz, a young lieutenant who had disguised himself as a sailor to accompany them. A severe storm compels them to seek shelter in the harbour of Brazil, where they are attacked by natives. Zora chants a hymn to the Great Spirit and recognizing their compatriot, the Brazilians make peace. Zora is rewarded by permission from the admiral to marry Lorenz.

Le Saphir- Opera comique in three acts,text by de Leuven,Michel Carre and Hadot. First represented at the Opera Comique, Paris, 1865. The libretto was suggested by Shakespeare's comedy "All's Well That Ends Well."

DEBUSSY Claude

L'Enfant Prodigue- Scene-lyrique, with this he won the Grand Prix de Rome in 1864. The text was written by Edouard Guinard. Lia, mother of Azael, bemoans the loss of her wayward son. As she expresses her grief, Simeon, her husband, greatly upbraids her. He exhorts Lia to hearken to the music of the merry makers and to partake of their joy. A procession of the revellers enters and Simeon and Lia join the throng. Azael, who has returned home exhausted and repentant, has, unobserved by the people who passed by, seen his brother in the midst of the joyous crowd. He falls unconscious outside the home which had once sheltered him and is discovered by Lia and his father. Forgivness is extended to the erring wanderer, and all thank Heaven for his restoration.

L'Apres Midi d'Une Faun,"The Afternoon of a Faun"- Opera-comique. Text by Mallarme, who had many traits in common with De Bussy, Mallarme was a symbolistic poet, a figure of influence in the young school of French Literature and had a small gathering of disciples. This L'Apres Midi d'Une Faune was a starting point of Mallarme's later ideas in regard to poetic style.

Pelleas et Melissande- Opera comique. Text by Maeterlinck.

DIETSCH, Pierre Phillipe
Le Vasseau Fantome- French opera in two acts, text by Feucher and Revoil. It was first represented at the Academie Royale de Musique, Paris, 1842.

DELABORDE and BERTON
Adele De Ponthieu- lyric tragedy in three acts, text by Saint-Marc, a chivalric subject, bearing some resemblance to Tancrede, by Voltaire, given at the Opera, Paris, 1772. It was changed into five acts, with new music by Piccini, and represented in 1871. It was then reduced to three acts and given in Vienna,1776.

DELIBES, Leo
Le Roi-l'a Dit- opera comique in three acts, text by Edmond Goudinet and Gille, first represented at the Opera Comique, Paris, 1873.

Lakme- Opera comique, words by Paul Goudinet and Gille. It was taken from the story "Le Maraige de Loti." It was first represented at the Opera Comique, Paris, 1883. The scene is laid in India.

Jean de Nivelle- Ballet in three acts, text by Charles Nuitter and A. Saint Leon. It was first represented in Paris, 1870.

La Cour du Roi Pitaud- Opera bouffe in three acts, text by Adolphe Jaine and Phillipe Gille. It was first represented at the Bouffes Parisiennes, Paris, 1869. The Scotchman is a silly bourgeois named Ducornet, who, having heard La Dame Blanche, tries to imitate farmer Dichson, and builds at Chaton a chalet where he offers open hospitality to all comers.

Jean de Neville- Opera comique in three acts, text by Goudinet and Phillipe Gille. It was first represented at the Opera Comique, Paris, 1880. The libretto deals with the story of Jean, son of theDuc de Montmorency, who abandons the flay of his father and joins the revolted princes against Louis XI, under the banner of Comte de Charolais, whose chamberlain he becomes.

Sylvie, ou La Nymphe de Diane- Ballet in three acts and give tableaux, text by Jules Barbier and L. Mercante. It was first represented at the Opera, Paris, 1876. The scene is laid in the woodlands, where nymphs, dryads, fauns, and satyrs, sport.

DESTOUCHES
Calirhoe- French tragic opera in five acts with prologue, text by Roy. It was first represented at the Academie Royale de Musique, Paris, 1712.

Carnaval et La Folie- opera comique in four acts with a prologue, text by La Mothe, first represented at Fontainbleau, before the king, 1703, and in Paris, at the Academie Royale de Musique, 1704.

DEZEDE, N.
Blaise et Babet- opera comique in two acts, text by Monvel. It was represented at Versailles, 1783. It is a sequel to les Trois Fermiers by the same author. It was the most successful of Dezede's works.

DEZEDE (Cont.)
Julie- French operetta, text by Monvel, and Represented in Paris, 1772.

DONIZETTI, Gaetono
Lucrezia Borgia- Opera comique, based on Victor Hugo's play. The text was written by Romani.

La Fille du Regiment- Opera comique in two acts. Text by Bayard and St. Georges. Represented at the Opera Comique, Paris, 1840. The scene is in Tyrol during its occupation by the French in Napoleon's time. Marie, picked up when an infant on the battle-field by Seargent Sulpice, has grown to be a vivandier and the adopted daughter of the twenty-first regiment. Tony, a tyrolese peasant, who once saved her from falling over a precipice, loves her and joins the regiment to obtain her hand. But the mystery of her birth is cleared up by the appearance of her mother, a marquise, who claims Marie as her niece, and rejects Tony. In the second act, the daughter of the regiment appears in her mother's chateau, surrounded by everything belonging to her rank, but regretting Tony and longing for the freedom of her old life. She is cheered up suddenly, by the return of the regiment, and Tony, become an Officer, demands her hand. The Marquis reveals to Marie that she is her mother and bids her give up her lover, but at last, overcome by her daughter's grief, consents to the union.

La Favorita- Grand opera in four acts. Text by Alphonse Royer and Gustave Waetz. Adapted from a drama of Baculard-Darnaud "Le Comte de Comminges". Represented at the Academie Royale de Musique, Paris, 1840. The work was written with the collaboration of Scribe.

Linda di Chamouni- An opera in three acts. Words by Rossi. Subject taken from the vaudeville "La Grace de Dieu."

Il Poliuto- An opera in three acts, words by Nourrit, the tenor, and Cammarano. It was intended for presentation at Naples, but its performance was forbidden by the authorities. It was then adapted for French grand opera by Scribe, as "Les Martyrs."

Dom Sebastien,- Roi de Portugal,- Grand opera in five acts, text by Scribe represented at the Academie Royale de Musique, Paris, 1843. This mournful work has been described as a funeral in five acts.

Le Duc D'Abbe- French opera. Text by Scribe. Represented at Barcelona, 1882. The libretto was founded on the life of the famous Duke of Alva.

Elisabeth- Opera in three acts, text by Brunswick and Deleuven. Represented at the Theatre Lyrique, Paris, 1853.

Linda Di Chaminounix- Italian opera in three acts. Text by Gaetono Rossi. First represented at the Karnthernor Theatre, Vienna, 1842. The subject is from the vaudeville, La Grace de Dieu, Scene in Switzerland, and Linda, daughter of Antonio, a

DONIZETTI, (cont.)
farmer of Chamounix, loves Carlo, an artist, but is pursued by the attentions of the Marquis de Boisfleury, brother of the Marquise de Sirval, who owns Antonio's farm. By the advice of the Prefet, Antonio, sends Linda to Paris in charge of Pieretto, the Savoyard. She loses him and is found by Carlo, who discloses to her that he is the Vicomte de Sirval, son of the Marquise. Carlo wishes to marry her, but the Marquise forbids, and Linda becomes insane. Linda is takenback to Chamounix by Pierotto, recovers her reason when Carlo sings a familiar song to her, and, the marquise relenting, the two are united.

Les Martyrs- Opera in four acts, text by Scribe, after Corneille's "Polyceute" first represented at the Academie Royale de Musique, Paris, 1840. This opera was a rearrangement of the composer's "Poliuto".

Rita, ou Le Mari Battu- Opera comique in one act. Text by Gustave Vaez. First represented at the Opera Comique, Paris, 1860. Rita marries a sailor, Gasparo, who on their wedding day beats her and then flees to Canada. News comes that he has perished in a shipwreck, and Rita marries Peppe, who allows himself to be beaten. Gasparo returns, and, finding that Rita has married again, renounces all claims, and after teaching Peppe how to defand himself, leaves the country forever.

Roberto Devereux, Conte D'Essex- Italian opera in three acts, text by Cammarano. First represented in Naples, in 1836. The libretto is taken from Corneille's tragedy, "Le Comte D'Essex". The climax is the execution of Essex, put to death by order of Queen Elizabeth on account of his love for the countess of Nottingham.

DUKAS, Paul
Polyceute- Adapted to Corneille's tragedie Chretienne of the same name.

Ariana et Barbe- Bleue- Tragedy. Text arranged by Maurice Maeterlinck.

DUNI and LAURETTE
Le Docteur Sangrado- Opera comique in one act, text by Anseaume, represented at the Opera Comique, Paris, 1758. The subject was taken from "Gil Blas".

DUPARC- Henri
La Vague et La Cloche- Opera comique by Francois Coppee.

ELER, Andre
Appelle et Campaspe- Opera comique, text by Demoustier, subject, the love of the Painter Apelles for Campaspe, the favorite concubine of Alexandre the Great, said by some to have been the model of Venus Anadomene.

FERVRIER, Henri
Monna Vanna- Opera, Text by Maeterlinck.

FLOTOW, Frederick Ferdinand Adolphus von-
L'Ame En Peine- opera in two acts, text by St. Georges. First represented at the Opera. Paris, June 29,1846.

Martha- Opera. Text by St. Georges. It is his masterpiece and few operas have been more frequently performed.

Alma L'Incantrice-Opera seria in four acts. Text by St. Georges, represented at the Theatre Italien, Paris, 1878. This work is the development of an older opera by the same master entitled L'Esclave de Camiens.

L'Ombre- French opera in three acts, text by St. Georges. First represented at the Opera Comique, Paris, 1870. The scene is in Savoy, during the reign of Louis the XIV, during the persecution of the protestants. The Comte Rollencourt, having protected a family of protestants from massacre, is sentenced to be shot, but is saved by a friend, who extracts the balls from the muskets. He then takes refuge in a village, as a wood carver, under the name of Fabrice. Jeanne, a young protestant, who had loved him and seen him fall, flees to this village and becomes the servant of Fabrice, whom, however, she does not recognize as the Comte. Fabrice, hearing that his friend is to suffer death for the strategem, reveals himself to Jeanne, marries her and is about to surrender when the Docteur Mirouet brings his pardon. Madame Abeille, a widow also loves Fabrice, but finally consents to marry the good Docteur.

FOERSTER, Josef B.
Cyrano de Bergerac- a symphonic suite founded on Rostand's well known drama of the same name.

FRANCK, Ceasar
Redemption- A poeme symphonie, by Edouard Blau.

Les Eolides- Symphonic poem. Founded on a poem "Les Eolides". It was the composers first attempt at composition. The poem was written by Le Conte de Lisle.

GABRIELLI, Comte
Don Gregori, ou le Precepteur dans L'Embarras- Opera comique in three acts, text by Sauvage and De Leuven, represented at the Opera Comique, Paris, 1859. The plot is derived from the Comte Giraud's Comedy, "Le precepteur dans L'Embarras."

GAUTIER, Jean Francois
Le Docteur Miroblan- Opera comique in one act. Text by Gormon and Trianon. Represented at the Opera Comique, Paris, 1860. The subject is from "Grispin Medecin", a comedy, by Hauteroche.

GAVEAUX, Pierre
Lenore, ou L'Amour Conjugal- Text by Bouilly, opera comique in two acts, represented at the Opera Comique, Paris, 1798.

GEVAERT, Francois Auguste
Le Capitaine Heriot- Opera comique in three acts, text by Gustave Vaez and Victorien Sardou. It was first represented at the

GEVAERT (cont.)
Opera Comique, Paris, 1864. The libretto, left unfinished by Vaez, was finished by Sardou.

Le Billet de Marguerite- Opera comique in three acts, text by De Leuven and Brusnwick. It was represented at the Theatre Lyrique, Paris, 1864.

Le Diable Au Moulin- Opera comique in one act, text by Corman and Michel Carre. It was represented at the Opera Comique, Paris, 1859. A choleric miller, Antoine, who abandons himself to fits of anger on the least provocation, is cured of his folly by Marthe, who, feigning to admire him, imitates all his acts with usury.

GILSON, Paul
La Mer- from a poem of the same name by Eddy Levis. The titles of the different movements as they appear (in French and English) in the Score. Symphonic Suite.
I. Lever de Soleil (Sun-Rise)
II. Chants et Danses de Matelots (Sailors) Songs and Dances.
III. Crepuscule (Twilight)
IV. La Tempeste (Tempest)

GLUCK
Armide- founded on a romantic legend of Tasso by Quinault.

Iphigenie in Aulis- Tragic opera in three acts, produced at Paris. The text was written by Le Blanc du Rollet (Member of the French Embassy at Vienna) after a play founded on the Euripidean tragedy which the French dramatist Jean Racine had composed.

Ipigenis in Tauris- Lyric tragedy in four acts, text by Guillard.

Orphee et Euridice- French opera in three acts, text by Moline, translated by Calzabigi, first represented at the Academie Royale de Musique, Paris, 1774.

GODARD, Benjamin L. P.
Jocelyn- An opera text by Lamartine in four acts, first represented at the Theatre de La Monnaie, Brussels, 1888.

GODEFROID, Jules
Le Diadeste- Opera comique in two acts. Text by Priot and Saint-Hilaire, It was first represented at the Opera Comique, Paris, 1836. The plot turns on an Arabic game in which two players, male and female, do not receive anything from each others and within a given time without saying "diadeste", on penalty of a forfeit.

GOSSEC, Francois Joseph
Le Camp de GrandPre -, ou Le Triomphe de la Republique- Opera in one act. Text by Josep Chenier, represented at the Opera, Paris, 1793. It was composed in honor of the defenders of the country in 1792. After the Prussians and Austrians had been driven out of Champagne. It was preceded by a popular song

GOSSEC, (cont.)
by the same author, entitled "Ronde du Campe Grandpre", which was sung everywhere to the accompaniment of clarinets, horns, and bassoons.

Les Fetes de L'Amour et de Bacchus- Pastorale in three acts with prologue text by Moliere, Benserade, Quinault, represented at the Academie Royale de Musique, 1672.

La Nativite- Oratorio, text by Chabanon de Maugris, first performed in France, in 1780.

Les Pecheure- Comedie in one act. Text by the marquis de la Salle, first represented at the Comedie Italienne, Paris, 1776. It was one of the most successful of Gossec's works.

Philemon et Baucis- Ballet-heroique in one act, text by Chabanon de Maugris, first represented at the Academie Royale de Musique, Paris, 1775.

Rosine, ou L'Epouse Abandonnee- Opera in three acts, text by Gersain. First represented at the Academie Royale de Musique, 1786.

Thesee- Tragedie lyrique, text by Quinault, arranged by Morel de Chedeville in three acts. First represented at the Academie Royale de Musique, Paris, 1782.

Toinon et Toinette- Comedie in two acts, with Ariettas. Text by Desboulmiers, first represented at the Italiens, Paris, 1767.

GOUNOD, Charles Francois
La Reine de Saba- Composed to text by Jules Barbier and Michel Carre. It was called "Irene", in England. It is a French opera in four acts, represented at the Opera, Paris, 1862. The libretto was written by Gerard Nerval.

Sapho- Comparatively unfamiliar opera on the text of Emile Augier. It was represented at the Academie Nationale de Musique, Paris, 1851. It was his first work for the stage.
"O ma Lyre Immortelle" from Sapho
Ah! oui, je me rapellee tout ce que m'attachait a la vie est brise. Il ne me reste plus que la nuit eternelle, pour reposer mon coeur de doleur epinse.

La Nonne Sanglante- Based on Lewis' "The Monk. French Opera in five acts, text by Scribe and Delavigne. First represented at the Academie Royale de musique, Paris, 1854.

Ulysses- Incidental music to the tragedy of the same name by Poussard. It was first represented at the Comedie Francaise, Paris, 1852. It was given in London at a concert for the benefit of the Brompton Hospital, 1866.

Le Medecin Malgre Lui- An Operatic version of Moliere's comedy frequently performed in England under the title of the "Mock Doctor." It is an opera comique in three acts. Text by Carre and

GOUNOD (cont.)
Barbier. It was first represented at the Theatre Lyrique, Paris, 1858, on the aniversary of Moliere's birth.

Philemon et Baucis- Opera Comique. Text by Barbier and Carre. Represented at the Theatre Lyrique, Paris, 1860.

La Colombe- Opera comique in two acts. Text by Jules Barbier and Michel Carre. Represented at the Opera Comique, Paris, 1866. The subject is an adaptation of Le Fontaine's fable, "Le Faucon", with a change in the bird.

Mireille- French opera in five acts, text by Michel Carre. First represented at the Theatre Lyrique, Paris. Gounod's love of romantic themes and the interest in France, which Lamartine's glowing eulogies had excited about Mireio, the beautiful national poem of the Provencal, M. Frederic Mistral, led the former to compose an opera from this work which was given under the name of Mireille. It is a pastorale story of a rich young girl and a poor young man, an illfated love, and the death of the girl thru a sunstroke.

Romeo et Juliette- Grand opera on five acts, Text by Jules Barbier and Michel Carre. It was first represented at the Theatre Lyrique Paris, 1867. The libretto closely follows Shakespeare.

Le Tribut de Zamora- French opera in four acts, text by d'Ennery, and Bresil. It was first represented at the Opera, Paris, 1881, This is the composer's twelfth opera.

Cinq Mars- French opera in four acts and five tableaux. Text by Paul Poirson and Louis Gallet. It was first represented at the Opera Comique, Paris, 1877. The subject is taken from the romance of the same name, by Alfred de Vigny, dealing with the conspiracy of the Marquis de Cinq-Mars, in the time of Cardinal Richelieu. The Soprano Catilena "Nuit Resplendissante" has become very popular in the concert room.

Georges Daudin- Opera. Gounod wrote a musical version of Moliere's Georges Daudin, which has never been performed. The peculiarity of this work exists in the fact of the music being composed to Moliere's actual prose.

Jeanne D'Arc- Incidental music by Gounod, to Jules Barbier's drama in five acts. It was first performed at the Gaiete, Paris, 1873.

Polyeucte- French opera in five acts. Text by Jules Barbier, and Michel Carre. It was first represented at the Academie Royale de Musique, Paris, 1878. The libretto is an adaptation of Corneille's tragedy.

Les Deux Reines de France- Drama in four acts, text by Legouve, represented at the Theatre Italien, Paris, 1873. The subject is the excommunication of Phillippe Auguste, King of France, who had divorced his queen Ingelburge, and in defense of papal Bull, married Agnes de Meranie, and the subsequent struggle between him, and the Pope, Innocent III.

GRISAR, Albert

Le Carillonneur de Bruges- Opera comique in three acts. Text by Saint Georges. Represented at the Opera Comique, Paris, 1852. The action passes in the Netherlands during the revolt against the Spanish Yoke. Matheus Claes, the deaf bell-ringer, recovers his hearing when he sees the Standard of Brabout elevated on the walls.

Le Chien du Jardinier-Opera-comique, in one act. Text by Lockroy and Cormon. Represented at the Opera Comique, 1855. The plot is original, representing the caprices of a village coquette. The score is one of the composer's best works.

GRETRY, Andre, Ernest, Modeste

L'Epreuve Villageoise- Opera-comique in two acts, in reality a revised version of Paulin, written by Gretry to a text by Desforges, who had put his rustic story into three acts. The work was simply constructed.

La Tableau Parlant- Comedie in one act. First represented at the Italiens, Paris, 1769. It contains many pleasing airs. The text is by Anseaume.

Zemire et Azor- Comedie- feerie in four acts, text by Marmontel, First represented at Fontainbleau, 1771. The story is the old fairy tale of "Beauty and the Beast."

L'Amant Jaloux (The Jealous Lover) Comedy in three acts, text by d'Hele, represented at Versailles, 1778. One of Gretry's best works and was long popular. The Serenade sung in the second act is one of the exquisite sentiments.

William Tell- Originally written by Sedaine. Lyrical drama in three acts. First represented at the Italiens, Paris, 1791.

L'Epreuve Villageoise- Vaudeville in two acts, text by Desforges, represented at the Theatre Italien, Paris, 1784. The subject is an episode of Theodore et Paulin, a lyric comedy in three acts, by the same authors.

Le Huron- Text by Marmontel, founded on Voltaire's well known tale, Opera comique in two acts, text from Voltaire's "l'ingenu" performed with success at the Theatre Italiens, Paris, 1768. This was the first opera by Gretry given in Paris.

Lucile,- Opera, text by Marmontel, First represented at the Italiens, Paris, 1769.

L'Ami de la Maison (The Friend of the Family) Opera-comique in three acts, text by Marmontel, first represented at Fontainbleau, Oct. 26, 1771, and at Paris, by the king's comedians, 1773. Gretry applied in this work his theory of the intimate relationship between music and the words, as is well shown in the two airs, "Je suis de vous tre- Mecontente" and "Rien ne plait tant aux yeux les belles;" also in the duet in the third act: "Tout ce quil vous plairo; "and in the little duo "Vous avez divine cela.

GRETRY, (cont.)

Amphitryon- Opera in three acts, text by Sedaine, represented at the Academie Royale de Musique, Paris, 1788.

Le Barbiere de Village- Opera-comique in one act, text by A. J. Gretry. Represented at the Theatre Feydean, Paris, 1797.

Callias, ou Nature et Patrie- Heroic drama in one act, in verse, text by Hoffman, First represented at the Opera Comique, Paris, 1794.

La Caravan du Caire- Opera in three acts, text by Morel de Chedeville, Represented at Foutainbleau, 1783. Morel de Chedeville is a pseudonym for the Comte de Provence.

Colinette a la Cour- Opera in three acts in verse, text by Lourdette de Sonterre, represented at the Academie Royale de Musique, Paris, 1782. The subject is from Favart's comedy "Le Caprice Amoreux, ou Ninette a la Cour." The music is agreeable.

Le Comte D'Albert- Drama in one act, text by Sedaine, represented at Fontainbleau.

Les Deux Avares- Comedy in two acts, text by Fenouillot de Falbaire, Represented at the Comedie Italiens, Paris, 1770.

Les Deux Convents- Opera in three acts, text by Desprez, represented at the Comedie Italienne Paris, 1792.

Isabelle et Gertrude, ou les Sylphes Supposes-Opera comique in one act, text by Favart, on Voltaire's "L'Education des filles." It was first represented at the "Opera Comique, Geneva, 1767.

Lisbeth- French opera comique in three acts, text by Favieres, First represented at the Italiens, Paris, 1790.

Pierre Le Grand- Comedie in four acts, text by Bouilly. First represented at the Italiens, Paris, 1790.

Richard, Coeur de Lion- Comedie in three acts, text by Sedaine, First represented at the Opera Comique, Paris, 1784.

La Rosiere de Salency- Comedie, pastorale in four acts, text by Masson de Pezay. First represented at the Italiens, Paris, 1744.

Sylvain- Comedie in one act, text by Marmontel, first represented at the Italiens, Paris, 1770. This is one of Gretry's best works.

HALE, Adam de la

Le Giens de Robin et Marion- The oldest of all opera-comique, text and music written by the same man. It was first represented at the Court of Naples about 1285.

HALEVY, Ludovic

La Juive- Opera in five acts, text by Scribe, first represented at the Academic Royale de Musique, Paris, 1835.

HALEVY (Cont.)

La Tempesta-Opera- text by Scribe.

L'Artisan- Opera comique in one act, text by Saint-Georges and Simounin, represented at the Theatre Feydeau, Paris, January 1837. Altho the composer had won the Grand Prix de Rome and had written several other dramatic works, this was the first which he succeeded in producing.

La Reine de Chypre- Opera in five acts, text by Saint Georges. First represented at the Academic Royale de Musique, Paris,1841.

Le Dilettante d'Avignon- Opera comique in one act, text by Hoffmann and Leon Halevy. First represented in Paris, Nov.,1829.

L'Eclair- Lyrical drama in three acts, text by St. Georges and Planard. First represented at the Opera Comique, Paris, 1835. A young naval officer, struck blind by lightening in a tempest, is taken care of by a maiden who lives, with her sister, in a Chateau beside the sea. On recovering his sight he confounds the object of his love with her sister but his heart soon corrects the error of his eyes.

Guido et Ginevra, ou la peste de Florence- Opera in five acts, text by Scribe, represented at the Academie Royale de Musique, Paris, 1838. The libretto is founded on an episode in Delecluze's "Histoire de Florence." Ginerva, daughter of a Cosmo di medici, falls in a swoon during the cdebration of her marriage with the Duke of Ferrara. Believed to be a victim of the plague then prevailing, she is entombed, but, as in Romeo and Juliet, awakes and escapes from thevault. Repulsed everywhere in the terrified and almost deserted city, she is received into the house of Guido, a young sculptor who had long loved her. Cosmo de medici at last finds his daughter and consents to her marriage with Guido.

Jaguarita L'Indienne- French opera comique in three acts and four tableaux, text by Saint Georges and DeLeuven. First represented at the Theatre Lyrique, Paris, 1855.

La Magicienne- Opera in five acts, text by Saint Georges, first represented at the Academie Royale de Musique, Paris, 1858.

Manon Lescant- Ballet-pantomine in three acts, text by Scribe, first represented at the Academie Royale de Musique, Paris, 1830.

Les Mousquetaires de la Reine- Opera comique in three acts, text by Saint Georges. First represented at the Opera Comique, Paris, 1846.

Le Sherif- Opera comique in three acts, text by Scribe. First represented at the Opera Comique, Paris, 1831. The theme is taken from one of Balzac's novels.

Le Val D'Andarre- Drame-lyrique in three acts, text by Saint-Georges. First represented at the Opera Comique, Paris, 1848. The seene is placed in the Pyrennes and the story is a simple one of peasants and chamois hunters.

HALEVY (cont.)

Le Guitaerro- French opera comique in thr e acts, text by Scribe, first represented at the Opera comique, Paris, 1841.

HEROLD, Louis Joseph Ferdinand

Zampa, or "The Marble Bride"- French opera comique in three acts. First represented at the Opera Comique, Paris, 1831. The text was by Mellesville, and the libretto after that of Don Giovanni.

Le Muletier- French Opera comique in one act, text by Paul de Kock, after Boccacio.

Le Dernier Jour de Missoloughi- Drama in three acts, in verse, text by Ozaneaux. Represented at the Odeon, Paris, 1828.

Le Gioventu Di Enrico Quinto- Italian opera buffa in two acts, test by Landriani, represented at the Teatro del Fondo, Naples, 1815. The libretto is an adaptation from Duval's comedy. "La jeunesse de Henri V.

Ludovic- drame-lyrique in two acts, text by Saint Georges. First represented at the Opera Comique, Paris, 1833. Herold died while at work on this opera, and it was completed by Halevy.

Marie- Opera comique in three acts, text by Planard, first represented at the Opera Comique, Paris, 1826. The music includes many graceful melodies.

Le Muletier- French opera comique in one act, text by Paul de Kock First represented at the Opera Comique, Paris, 1823.

Le Pre aux clercs- Opera comique in three acts, text by Planard. First represented at the Opera Comique, Paris, 1832, a few weeks before the composers death.

Les Rosieres- Opera comique in three acts, text by Theaulon. First represented at the Feydeau, Paris, 1817. This, the composer's first dramatic work, is full of humour and was received with favor.

HILLEMACHER- Paul and Lucien

Saint-Megrin- comic opera text by Dubreuil and Adenis. Represented at the Theatre de la Monnair, Brussels, 1886. The libretto is an adaptation of Dumas' drama. "Henri III et sa Coeur". The opera was well received.

INDY- Vincent d'

Fervual- Opera with a libretto of rh thmic prose by the composer.
Medea- Tragic opera, constitutes the incidental music to Catulle mendes three act tragedy "Medee" which was brought out by Sarah Bernhardt at the Renaissance in Paris. D'indy's score is dedicated to Henri Gautier Villars.

Symphony for orchestra and piano forte founded on a French Mountain Song, Opus 25.

L'Etranger- Opera- text and Music by d'Indy

INDY (cont.)

Jour d'ete a la Montagne-As its title implies, the work is a sort of nature rhapsody (in three parts) having to do with a "Summer Day on the Mountain". This and the sub-titles of the several movements making the composers general explanation of the music is supplied by some lines from Roger de Pampelonne's prose poems "Les Heures de la Montagne: (1) Dawn; (2) Day; (3) Evening.

ISOUARD; Nicolo

Le Billet De Loterie- Opera comique in one act. Text by Roger and Creuse de Lesser. Represented at the Opera Comique, Paris, 1811. It had prolonged success, in Paris and in the provincial cities. He based his style upon Gretry and until Boieldieu and Auber came upon the state, he had practically no rival at the Opera Comique.

Aladin or La Lampe Merveilleuse- French opera in five acts, text by Etienne. First represented at the Opera, Paris, 1822.

L'Impromptu De Campagne- Opera comique in one act and in verse, text by Delrieu. Represented at the Theatre Favart, Paris, 1800.

L'Intrique aux Fenetres- French opera comique, text by Bouilly and Dupaty. Represented at the Opera Comique, Paris, 1805.

Jeannot et Colin- Opera comique, text by Etienne, Represented at the Theatre Feydeau, Paris, 1814.

Joconde, ou les Coureurs d'aventures- Opera comique in three acts, text by Etienne. First represented at the Theatre Feydeau, Paris, 1814. It is one of Isouard's best operas and was regarded as the Masterpiece of French opera-comique until Auber's works were produced.

Le Medecin Turc- Opera-bouffon in one act, text by Villiers and Armand Gouffe, first represented at the Opera Comique, Paris, 1803. It is one of Nicolo's best works. Forlis, captured by the Turks of Constantinople, becomes a slave of the Grand Vizur, while his wife, Adele, is confined in the harem of Kalil, the Turkish doctor. Forlis impersonates a madman, goes to Kalil to be cured, rescues his wife and returns to France.

Michel-Ange- Opera comique in one act, text by Debrieu, First represented at the Theatre Feydeau, 1802.

Le Tonnelier- Opera comique in one act, text by Debrieu and Quetant, First represented in Malta, 1797.

JONAS, Emil

Les deux Arlequins- Opera-comique in one act, text by Mestepes, represented at the Fantaisies, Parisiennes, 1865.

JOINCIERS, Victorin

Hamlet- Incidental music, text by Dumas.

Le Dernier Jour de Pompei- Grand opera in four acts and five tableaux, text by Mutter and Beaumont. Represented at the Theatre Lyrique, Paris, 1869. Subject from Bulwer Lytton's "Last days of Pompei."

LABARRE, Theodore
Les deux Familles- Drama in three acts, text by Planard, represented at the Opera Comique, Paris, 1831. The subject was taken from the history of the "Cid."

LABORDE, Jean
Annette et Lubin- Comedy in one act, inverse, text by Marmontel, Represented at the private theatre of Marechal de Richelieu, 1762. The piece is Marmontel's tale dramatized, with some additional scenes.

LACOMBE, Louis
Les Saturnales- opera- bouffe in three acts, text by Albin Valabreque, first represented at the Theatre des Nouveautes, Paris, 1887.

LALO, Edouard
Le Roi d'Ys (The king of Is)- Opera comique in five acts, the poeme by Edouard Blau. The story of the Opera is founded on an ancient Bretagne legend which tells of the flooding of the old Armorican city "Is". It was first represented at the Opera Comique, Paris, 1888

Namouna- Ballet in two acts and three tableaux, text by Charles Nuitter, first represented at the Opera, Paris, 1882. Namouna, the dancing slave of Adriani, passes into the possession of Ottavio, in payment of a gambling debt. Her old master who loves her, follows her with his suit, bug she falls in love with Ottavio and pursues him until he is won through her airy grace and charm.

LARNETTE, Jean Louis
Andrillon- Opera comique in one act, text by Anseaume. First represented at the Opera Comique, paris, 1759. Subject the story of Cindrella, from the tale by Perrault.

LECOCQ, Charles
La Fille de Mme. Angot- Opera comique, words by Clairville, Sarandin and Koning. Mme. Angot's daughter, a pretty flower girl whom her friends wish to marry the hairdresser Pomponnet, prefers to give her love to Ange Piton, a singer. The latter, inconstant, sacrifices his love to the beautiful eyes of Mlle. Lange, the famous comedienne and Clairette, after all sorts of trouble, at last consoles herself for his infidelity and gives her hand to Pomponnet.

Girofle-Girofla- An Opera bouffe in three acts, text by Van Loo and Aterrier. It was first produced at the Theatre des Fantaisies, Parisiennes, Brussels, 1874. The plot turns on the confounding of Girofle and Girofla, the two daughters of Don Bolero d'Alcaraza, one of whom is promised in marriage to the banker Marasquin and the other to the moorish warrior mourzonk.

Le Barbier de Trouville- Operetta in one act, text by M. Henri Jaime. Represented at the Bouffes Parisiennes, 1871.

Le Beau Dunois-Operette in one act, text by Chivot and Duri Represented at the Theatre des Varietes, Paris, 1870.

LECOCQ, Charles (cont.)

La Caramago-Opera comique in three acts, text by Van Loo and Leterrier, Represented at the Theatre de la Renaissance, Paris, 1878.

Les Cent Vierges- Opera-bouffe in three acts, text by Chivot, Durn and Clairville. First represented at the Theatre de la Monnaie, Brussels, 1872. The libretto details the story of a hundred Englishmen, settled in an island called, Isle-Verte, who, in want of wives, make a demand on the admiralty for a Cargo of virgins.

Le Docteur Miracle- Operette in one act, text by Leon Battu and Ludovic Halevy, Music by Lecocq and Bizet. Represented at the Bouffes Parisiens, 1857. Each of the composers wrote a score to the same text on the occasion of a competition opened by Offenbach and the jury awarded the prize to them equally.

Le Petit Duc- Opera-comique in three acts, text by Henri Meilhac and Ludovic Halevy, first represented at the Theatre de la Renaissance, Paris, 1878.

La Petite Mademoiselle- Opera-comique in three acts, text by Meilhac and Halevy. First represented at the Theatre de la Renaissance, Paris, 1879. The scene is in and near Paris. The petite Mademoiselle is a young widow the Countess Cameroni, whom Mazarin wishes to Marry, to the brother of the dead Count. She refuses, joins the Fronde, and travels to Paris under the passport of Mme. Douillet. Aided by the Captaine de Manicamp, she passes through the garrison and arrives in Paris. He follows, takes her prisoner, and afterwards marries her.

La Petit Mariee- Opera-bouffe in one act, text by Eugene Leterrier, and Albert Van Loo. First represented at the Theatre de la Renaissance, Paris, 1875.

Plutus- Opera-comique, text by Millaud and Jolives, after Aristophanes. Represented at the Opera Comique, Paris, 1886.

LE FEBVRE, Charles

Zaire- French opera in three acts, represented at Lille, 1887. The text was by Paul Collin. The libretto is an adaptation of Voltaire's tragedy of the same title.

LEO

Sofonisbe- Italian opera, text by Silvain, after Corneille. First represented at the Theatro Son Bartolmeo, Naples, 1719.

LEROUX, Xavier

Le Chemineau- Drama, based on Rechepin's beautiful play of the same name.

LESSEUR, Jean Francois

La mort d'Adam et son apotheose- Opera biblique in three acts, text by Guillard, first represented at the Academie Royale de Musique, Paris, 1809, with elaborate "mise en scene."

LESSEUR- (cont.)

La mort d'Adam et son Apotheose- Opera biblique in three acts, text by Guillard, first represented at the Academie Royale de Musique, Paris, 1809, with elaborate "mise en scene."

La Caverne- Lyric drama in three acts, text by Dercy, represented at the Theatre Feydeau, Paris, 1793. The subject is an episode in "Gib Blas." The brilliant success of this, the composer, best dramatic work, procured him his appointment as professor in the Ecole de la Garde Nationale, 1793.

Ossian, ou les bardes- French opera in three acts, text by Dercy and Deschamps, first represented at the Academie Royale de Musique, Paris, 1804. The scene is laid in Caledonia, the story is that of Ossian, the warrior-bard, son of Fingal.

Paul et Virginie- French Opera in three acts, text by Dubreuiel. First represented at the Theatre Feydeau, Paris, 1794. The libretto is founded on the romance of Bernardin de Saint-Pierre.

Telemaque Dans l'ile de Calypso- Tragedie-lyrique in three acts, text by P. Dercy, First represented at the Theatre Feydeau, Paris, 1796. The first act shows Telemaque's arrival on the island where he inspires Calypso and Eucharis with love; the second act includes a beautiful woodland scene, where fauns, satyrs, nymphs, dryads, and bacchantes dance and play. This is one of the best scenes that Lesseur even wrote. The third act shows Telemaque thrown into the sea by Mentor, the distress of Calypso and Eucharis, and Eucharis, and the descent of Minerva and Olympus to console them.

LISZT-Franz

Les Preludes- The third of Liszt's thirteen symphonic poems is founded on Lamartine's "Meditations Poetiques." "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death?"

Ce Qu'on entend sur la montagne- Taken from Victor Hugo's "Symphony".

Mazeppa- Symphony after Victor Hugo's "Les Orientales." It was first conceived as a piano etude.

LOEFFLER, Charles Martin

La Bonne Chanson- Opera comique founded on Paul Verlaine's poem "La Bonne Chanson."

La Villanelle du Diable- Opera comique by M. du Rollinet.
La Mort de Tintagiles- Opera comique, after the drama of the same name by M. Maeterlinck.

LULLY, Giovanni

Atys- Opera, text by Quinault. It was very popular. (1676)
Psyche- text by Fontenelle- lyric tragedy
Bellerphon- Opera in five acts, text by Corneille, Fontenelle and Boileau. Represented at the Theatre de l'Opera, 1679.
Acis et Galatee- Opera, text by the poet Campistron.

LULLY, (cont.)

Bourgeois Gentilhomme- text by Moliere. Comedie-ballet in five acts, represented at Chambard, 1620. One of Lulli's best works. It was very successful.

Le Carnaval- Opera-ballet in five acts, text by Moliere, Benserade and Quinault. Represented in Paris, 1675.

Andromeda- Lyric tragedy, text by Pierre Corneille.
Les Fetes de l'Amour et de Bacchus. Opera, text by Quinault.

Cadmus et Hermoine- text by Quinault, lyric tragedy in five acts and prologue. Represented at the Academie Royale de Musique, Paris, 1673. It was reproduced nine times, always with success.

Isis- text by Quinault- tragic opera in five acts, with a prologue and ballet. First represented at the Academie Royale de Musique, Paris, 1677.

Alceste ou "Le Triomphe d'Alcide".-Lyric tragedy in five acts, text by Quinault. First represented in the Theatre of the Palais Royale, Paris, 1674.

Proserpine- Tragedie lyrique in five acts with prologue, text by Quinault, first represented at Saint-Germain-en-Laye, 1680.

Amadis De Gaule- Lyric tragedy in five acts, text by Quinault. Represented in Paris, 1684 and at Versailles the following year. It was one of the best of Lulli's works and was long a favorite both of Court and city.

Armide et Renaud- Lyric tragedy in five acts, text by Quinault, represented at the Opera, Paris, 1686. This was Quinault's last, and best, libretto and Lulli's most popular score; it had an unprecedented success and was applauded for nearly half a century.

Phaeton- Tragedie-lyrique in five acts with prologue, text by Quinault. First represented at Versailles, 1683. This work was received with immense applause and became such a favorite that it was called "l'Opera du peuph."

Roland- tragedie lyrique, text by Quinault, first represented at the Academie Royale de Musique, Paris, 1865. He regarded it as his best opera.

Le Temple de la Paix- Opera ballet in six entrees, text by Quinault, first represented at Fontainebleau, 1685. It was written in honor of Louis XIII.

Thesee- Tragedie lyrique in five acts with prologue, text by Quinault, first represented at Saint-Germain-en-Laye, 1675. This is Lully's most successful opera, kept the stage nearly one hundred years, being revived thirty times.

Le Triomphe de l'amour- Ballet royale in twenty entrees, text by Quinault and Beuserade, first represented at Saint-Germain-en-Laye, 1681.

MASSE, Victor

Les noces de Jeannette- French opera in three acts, and seven tableaux, first represented at the Opera, Nationale Lyrique, Paris, 1876. From Bernardin de Saint-Pierre's romance.

Paul et Virginie- Opera based on Saint-Pierre's famous novel.

Les Chaises a Porteurs- Opera comique in one act, text by Dumanoir and Clair ville. Represented at the Opera-Comique, Paris, 1858. An amusing scene between a financier, his wife, a dousense, two gentlemen in which the action is largely carried on in sedan-chain.

La Chanteuse Voilee- Opera Comique in one act, text by Scribe and De Leuven, represented at the Opera Comique, Paris, 1850. Palmita, servant of the great painter, Velas, quez, veils herself and sings in the plaza every evening to earn money for the support of her master, who has come to Seville very poor. Driven by the persecutions of some cavaliers to seek refuge in his studio, he discovers her identity and touched by her devotion, determines to marry her. One of Masse's best works.

Le Fils du Brigadier- Opera comique in three acts, text by Eugene La biche and Delacour, represented at the Opera Comique, Paris, 1867.

Fior D'aliza- Opera comique in four acts and seven tableaux, text by Hippolyte Lucas and Michel Carre, represented at the Opera Comique, Paris, 1866. The subject of the libretto is from Lamartine's romance "Graziéla".

Galatee- Opera comique in two acts, text by Jules Barbier and Michel Carre, first represented at the Opera Comique, paris, 1852 Pygmalion, having finished a beautiful statue of Galatie, falls in love with it and prays Venus to give it life. Galatee, become a woman, exhibits a thousand caprices and disappoints Pygmalion by her ingratitude. She falls in love with his servant Ganymide, accepts presents from old Midas, and gets intoxicated on Chain wine. At last, when she is about to fly with Ganymede, he prays that she may be turned into a statue, which he sells without regret to Midas.

Les noces de Jeannette- Opera comique in one act, text by Carre and Barbier, first represented at the Opera Comique, Paris, 1853. The subject, Jeannette, is a young working woman, who through love and tact, elevates the character of her betrothed, Jean, a coarse ill-tempered peasant.

Une Nuit de Cleopatre- Opera Comique, text by Jules Barbier, first given at the Opera Comique, Paris, 1885. The libretto is founded on a romance by Gautier. A great success, called by the critics the composer's masterpiece.

La Reine Topaz- Opera-comique in three acts, text by Lockroy and Leon Battu, first represented at the Theatre Lyrique, Paris, 1856.

MASSE, (cont.)
Les Saisons- Opera comique in three acts and four tableaux, text by Jules Barbier and Michel Carre, first represented at the Opera Comique, Paris, 1855.

MASSENET, Jules
Manon- Musical setting of Abbe Prevost's romance, Manon Lescant. It is one of the best modern French Operas. It was also used by Auber and Puccini.

Le Cid- Opera in four acts and ten tableaux,libretto based on the romance of Roderigue. "The Cid" by Corneille.

Esclarmonde- based on a romance of Byzantine Chivalry. A species of a fairy tale.

La Navarraise- Operatte, text by Jules Claretie and H. Cain.
Sapho- an operatic adaptation of Alphonse Daudet's novel "Cendrillion." A musical fairy tale.

Thais- A lyrical drama in three acts, words by Louis Gallet from Anatole France's masterly novel.

Le Jongleur de Notro Dame- lyrical drama by Maurice Lena, from Anatole Frances "L'etui de nacre."

La Dame Aux Camelias- Subject is essentially French or rather Parasian and the music of Massenet fits it like a glove. Massenet sought inspiration from Corneille in his next rendition of a French classic "Le Cid." From Dumas' Opera.

Heriodade- Drama, written in four acts, the text having been arranged by Paul Millet and Henri Gremont.

Don Cesar De Brazun- Opera Comique in three acts and four tableaux, text by Dennery, Dumanoir, and Chantpie. Represented at the Opera Comique, Paris, 1872. The libretto is an adaptation of a romantic drama of the same title. Don Cesar is a character from Victor Hugo's drama "Ruy Blas."

Eve- A mystery in three parts, text by Louis Gallet, first given in Paris, 1875.

La Grand Tante-Opera-comique, text by Adenis and Grandvalet, represented at the Opera Comique, Paris, 1867. This, the composers first dramatic work, showed him to be skilled and graceful musician which he has since proved himself.

Marie Magdeleine- Dramatic oratorio in three acts, text by Louis Gallet, first performed at the Odeon, Paris, 1873.

Narcisse- Idylle antique, for chorus, soli, and orchestra, text by Collin, first performed in Paris, in 1878.

Phedre- Overture to Racine's tragedy for Grand orchestra.

MASSENET (cont.)

Poeme Pastoral- Scenes for voice and pianoforte, text by Florian, and Silvestre.

I. Pastorale avec choer
II. Musette
III. Aurore
IV. Paysage
V. Crepuscle
VI. Adieux a

Le Roi de Lahore- French Opera in five acts, first represented at the Opera, Paris, 1877. The libretto is by Louis Gallet.

Les Erinnyes- Antique drama in two parts. Represented at the Odeon, Paris, 1873. The incidental music of this tragedy, as first performed, was composed of an introduction, two interludes, and a melodrama. It was written to the text of Le Conte de Lisle's tragedy, "Les Erinnyes". This, one of Massenet's earlier works, is still considered one of the best.

MATHO, Jean Baptiste

Arion- Lyric tragedy in five acts, text by Fuzelier, represented at the Academie Royale de Musique, Paris, 1714. The subject is the story of Arion the Greek Bard.

MEHUL, Givet

Les Amazones on La Fondation de Thebes- Opera in three acts, text by Juoy, represented at the Academie Imperiale de Musique, Paris, 1811.

Cora- Opera in four acts, text by Valadier, represented at the Opera, Paris, 1791. The subject is from Marmontel's "Incas" a romance of Peru, in which Cora is the priestess of the Sun.

Phrosine et Melidor- French opera in three acts, text by d'arnault Pere, first represented at the Opera Comique, Paris, 1794.

Uthal- Drama-lyrique in one act, text by Saint-Victor, first represented at the Theatre Feydeau, Paris, 1806. The subject is from Ossian.

MENDELSSOHN, Felix

Overture- to Lovely Melusina. Melusina was one of the most celebrated fairies of folk tradition. Text by Racine.

Overture- to Ruy Blas, adapted to Victor Hugo's play of the same name.

Athalie- Overture to Racine's drama, Opus 74, composed in 1843. It was first performed in Berlin, 1845.

MERCADANTE, Saverio

Il Giuramento- Lyrical drama in four acts, text by Rossi. First represented at La Scala, Milan, 1837. The libretto is an adaptation of Victor Hugo's drama "angelo, tyran de Padoue". It is oen of the best of Mercadante's scores.

MERMET, Auguste

David-Biblical opera in three acts, text by Alexandre Soumet.

MERMET (cont.)
David- Represented at the Academie Royale de Musique, Paris, 1846. The libretto is an adaptation of the tragedy of Saul by Soumet.

MESSAGER, Audre
Madame Chrysanthemum- Incidental music, text by Loti.
Veronique- "The Flower Girl", Incidental music, text by Van Loo and Duval.

MEYERBEER, Giacomo orignally named Jakob Liebmann Beer
Robert Le Diable- Grand opera in five acts, text by Scribe and Delavigne. First represented at the Academie Royale de Musique, Paris, 1831.

L'Africaine- Grand opera, in five acts, text by Scribe, first represented at the Opera, paris, 1865. The libretto was prepared in 1840, at the same time as that of Le Prophete, which was given preference, but Meyerbeer worked simultaneously on the two, and in 1849,a few days after the production of the latter, the score of L'Africaine was completed.

L'Etoile du Nord- Opera in three acts, text by Scribe, first represented at the Opera Comique, Paris, 1854.

Les Huguenots- Grand Opera in five acts, text by Scribe and Emile Deschamps, first represented at the Academie Royale de Musique, Paris, 1836. The action takes place in Touraine and Paris.

Le Pardon de Ploermel- French Opera-comique in three acts, text by Barbier and Carre. First represented at the Opera-Comique, Paris, 1859. The scene is laid in the village of Ploermel make a pilgrimage to the shrine of the virgin, Hoel, a goat herd, and Dinorah, his betrothed, go to receive a benediction. A storm arises and destroys Dinorah's house. Hoel, resolving that she shall not suffer by the loss, and acting on a wizard's advice, leaves Ploermel in quest of a treasure which is guarded by the Korigans, and spends a year in the forest in solitude. Dinorah, believing that her lover has abandoned her, becomes mad, and wanders about with her goat seeking him. She finds him and her reason is returned. Then she and Hoel go to the Chapel.

Le Prophete- French grand opera in five acts, text by Scribe, first represented at the Opera, Paris, 1849. This is the composer's third grand opera, and owing to its splendid dramatic and scenic effects, has always been a favorite one.

MONDONVILLE
Le Carnaval du Parnasse- Ballet-heroique in three acts, with a prologue, text by Fuzelier, represented at the Academie Royale de Musique, Paris, 1749.

MOUSIGNY, Pierre
On ne s'avise jamais de tout- Drama, text by Sedaine.
Le Roi et le Fermier- Comedie in one act, with ariettas,text by Sedaine. First represented at the Italiens, Paris, 1762.

Rose et Colas- Drama, text by Sedaine comedie in one act, first represented at the Italiens, Paris, 1764.

MONSIGNY (cont.)

Le Deserteur- Drama in three acts, text by Sedaine, first represented at the Comedie Italienne, Paris, 1766.

La Belle Arsene- Fairy Comedy in verse in four acts, text by Favart. Represented at Foutainbleau by the Italian Comedian to the King. The subject is from Voltaire's Tale, "La Beguele." It is one of Monsigny's best works, and was very successful.

Le Cadi Dupe- Opera comique in one act, text by Lemonier. Represented at the Theatre de la Foire Saint-Laurent, Paris, 1761. The subject is from the "Arabian Nights." The success of this work led to a friendship between Monsigny and the poet Sedaine, and to their collaboration in several more important operas.

Le Faucon- Opera comique in one act, text by Sedaine, represented at the Italien's, Paris, 1772.

Felix, ou l'enfant trouve- Comedy in three acts, text by Sedaine, represented at the Italiens, Paris, 1777. This was Monsigny's best work. The subject of the Opera. Felix, a foundling, brought up by an honest villager, loves Therese, the daughter of his foster-father, but flies from his house on account of the hatred of his son. He saves the life of an unknown seigneur, who turns out to be his father and the owner of a considerable sum of money in the hands of the villager. The money is restored, Felix marries Therise, and all ends happily.

MONTFORT, Alexandre

Deucalion et Pyrrha- Opera comique in one act, text by Michel Carre and Jules Barbier, represented at the Opera Comique, 1855.

MOZART, Wolfgang Amadeus

Les Petits Riens- text by Noverre. Suite

Overture- to "Marriage of Figaro," libretto by Lorenzo Da Ponte, after Beaumarchais, "Maraige de Figaro".

Bastien and Bastienne- German operetta in one act, text by Anton Schachtner, performed in a garden house belonging to his friends the Mismers, Vienna, 1768. Mozart was then only twelve years old. The libretto is an adaptation of Weiskern's translation of a French parody, by Mme. Favart of Rousseau's "Devin du Village."

Don Giovanni- Italian opera bouffa in two acts, text by Lorenzo da Ponte, first represented at Prague, in 1757. The libretto is in part an adaptation of Moliere's "Le fistin de Pierre."

Idomeneo, Re di Creta, ossia Ilia adamante- Italian opera in three acts with ballet, text by Abbate Varesco, first repreented in Munich, 1781. It was written in Salzburg by commission of the Prince of Bavaria, for the Carnaval of 1787 at Munich. The libretto is taken from a French Opera, text by Danchet, music by Campra. Performed in Paris in 1712.

OFFENBACH- Jacques

Orphee aus Enfers- text by Cremieux,Opera Comique.

La Belle Helene- words by Henry de Meilhach and Ludovic Halevy-

OFFENBACH

La Belle Helene- (cont.)
opera bouffe in three acts, represented at the Theatre des Varietes, 1864. The subject is the Seduction of Helen of Paris.

Les Bergeres- Opera comique in three acts, text by Hector Cremieux and Phillippe Gille. Represented at the Bouffes Paraisiennes, Paris, 1865.

La Chanson De Fortunio- Operette in one act, text by Cremieux and Jules Servieres. Represented at the Bouffes Parisiennes, Paris, 1861. It is founded on the "Chanson de Fortunio" in Alfred de Musset's "Chandelier". The music of which was composed by Offenbach in 1848.

Barbe Bleu- Opera bouffe in three acts and fourtableaux, text by Henri Meilhacand Ludovic Halevy. First represented at the Theatre des Varieties, 1866.

Ba-Ta-Clan- French operetta in one act, text by Ludovic Halevy, first represented at the Bouffes Parisiennes, Paris, 1855. This piece of nonsence had considerable success.

Les Bavardes (The Gossips) French Opera-bouffe in two acts, text by Nuitter after Cervantes, represented at the Bouffes, Parisiennes, Paris, 1863.

Les Brigands- Opera-bouffe in three acts, text by Henri Meilhac and Ludovic Halevy. Represented at the Varietes, Paris, 1869.

Le Carnaval Des Revues- Prologue in two acts and nine tableaux, text by Grange and Gilles, represented at the Bouffes Parisien, Paris, 1860. The "Tyrolienne de l'avenir" in this grotesque work is very laughable.

La Creole- Opera-comique in three acts, text by Albert Milland, represented at the Bouffes, Parisiens, Paris, 1875.

Daphnis et Chloe- Operetta in one act, text by Clairville, Parody.
La Demoiselle en Loterie- Operette in one act, text by Jaime fils, given at the Bouffes, Parisiens, 1757.

Les Deux Aveugles- Operette in one act, text by Jules Moineaux, represented at the Bouffes Parisiens, 1855.

Les Deux Pecheurs- Operette in one act, text by Bourget and Depenty. Represented at the Bouffes, Parisiens, 1857.

La Diva- Opera-bouffe in three acts, text by Henri Meilhac and Ludovic Halevy, represented at the Bouffes Parisiens, 1869.

Le Docteur Ox- Opera bouffe in three acts, text by Philippe Gille and Mortier, represented at the Varietes, Paris, 1877. The subject is from Jules Verne's story of the same title.

Fantasio- Opera-comique in three acts, text after the comedy of Alfred de Musset, represented at the Opera Comique, 1872.

OFFENBACH (cont.)

Genevieve de Brabant- French opera-bouffe in two acts and seven tableaux, text by Jaime fils, and Etienne Trefen, first represented at the Theatre, des Bouffes Parisiens, Paris, 1859.

La Grande Duchesse de Giroestein- Opera-bouffe in three acts and four tableaux, text by Henri Meilhac and Ludovic Halevy, first represented at the Varietes, Paris, 1867. This grotesque Parody produced at the time of the Exposition universelle had an immense success and obtained a European celebrity.

Vert-Vert- Opera comique in three acts, text by Henri Meilhac and Charles Nuitter, first represented at the Opera Comique, Paris, 1869. The libretto is taken from an old Comedy by de Leuven and Desforges.

La Vie Parisienne- French operetta in four acts, text by Henri Meilhac and Ludovic Halevy, first represented in Paris, 1866.

PACINI, Giovanni

Gli Nelle Galli- Opera in four acts, libretto from the romance by D'Arlincourt, entitled "Le renegat," first represented at Milan in 1827.

PAER, Ferdinando

Lenora, ossia l'amore Conjugale- Opera comique, from text by Bouilly.

Le Maitre de Chapelle,- Opera comique in two acts, text by Mme. Sophie Gay. First represented at the Theatre Feydean, Paris, 1821. Paer's best opera.

PAISIELLO, Giovanni

The Barber of Seville- Opera, text by Colman, entitled the Spanish Barber, or The Futile Precaution, the latter being taken from the original French title by Beaumar-Chais. First represented in St. Petersburg in 1780, and in Paris, at the Theatre de Monsieur in Tinleries in 1789. It was always received with enthusiasm until supplanted by Rossini's work.

Nina, ossi la Pazza peramore- Italian opera in three acts, text by Lorenzi after Marsollier, first represented in Naples in 1787.

PESSARD - Emile

Le Capitaine Froesse- Opera-comique in three acts and six tableaux, text by Catulle Mendis, first represented at the Theatre Lyrique, Paris, 1878. The libretto is an adaptation of Theophile Gautier's novel of the same title.

PHILIDOR, Francois Andre

L'Amitie an Village (Village Friendship)- Opera-comique in three acts, text by Desforges, represented at the Theatre, Italien, Paris, 1735. Prosper and Vincent, rural copies of Orestes and Pylodes, are rivals in love and for the prize of virtue offered to the villagers by the seigneur de Clemency. Prosper absents himself to leave the field free to his friend, whose delicacy

PHILIDOR (cont.)
prompts him to refuse the prise won under such conditions. In the end, of course, everything is satisfactorily arranged. The opera excited so lively an enthusiasm that the audience called for the composer, an honour then almost without a precedent.

Belisario- Italian opera in three acts, represented at the Theatre Fenice, Venice, 1836. The libretto which recalls Marmontel's romance and the several tragedies on the subject, contaïns some striking musical situations.

Blaise Le Savetier- Opera-comique in one act, text by Sedaine, represented at the Opera Comique, Paris, 1759. This opera, Philidor's first dramatic work, achieved for him a decided and permanent success. In it he showed himself to be a more skillful harmonist than the French composers of his day; though this phrasing often violates dramatic truth, and his prosody is defective. It was one of the works selected in 1762 with which to open the new Comedie Italienne, and it continued to be a favorite for half a century.

Le Bucheron- Opera comique in one act, text Giuchard and Castel. Represented at the Comedie Italienne, Paris, 1763. A satire on loquocious women.

Ernelinde, princesse de Norvege- Tragic opera in three acts, text by Poinsinet, represented at the Academie Royale de Musique, Paris, 1767.

Marechal Ferrant- French Opera comique in two acts, text by Quetant and Anseaume, first represented at the Theatre de la Foire, Saint Laurent, Paris, 1761. The scene passes in the shop of Marcel, the furrier.

Persee- Tragedie-lyrique in three acts, arranged by Marmontel from Quinault's text, first represented at the Academie Royale de Musique, Paris, 1780.

Le Sorcier- Comedie in two acts, text by Poinsinet, first represented at the Theatre Italien, Paris, 1764.

PICCINI, Luigi
Iphiginie in Tauride,- Opera, text by De La, Louche. It was rearranged from one of Quinault's tragedies "Roland."

Didon- French opera in three acts, text by Marmontel, represented at the Academie Royale de Musique, Paris, 1783. Subject from the fourth book of the Aeneid and the tragedy of Didon by Le Franc de Pompignan.

Roland- French Opera in three acts, text by Marmontel, first represented at the Academie Royale de Musique, Paris, 1778. The libretto was taken from Quinault.

PIERNE, Gabriel
On ne bandine pas avec l'amour- a famous French comedy- opera.

PLANQUETTE, Robert
Chimes of Normandy- Opera, text by Clairville and Gabet.
Les Cloches de Corneville- Opera comique in three acts, text by Clairville and Charles Gabet, given at the Folies Dramatiques, Paris, 1877. The libretto is little better than a plagarism of Martha and of La Dame Blanche, the music is melodious and popular.

PLANTODE, Charles Henri
Bayard a la Ferte- French opera-comique in three acts, text by Desaugiers and de Gentil. First represented at the Theatre Feydeau, Paris, 1811. The scene is laid at the Chateau de la Ferte, and the action turns on the love of Bayard for Mme. de Randeau, who is also loved by the king.

POISOT, Charles
Les Deux Billets- Salon opera, text by Florian, represented at the Salle Beethoven, Paris, 1858.

POUCHIELLI, Amilcare
La Gioconda- Opera, words by Arrigo Boito, an adaptation of Victor Hugo's "Angels" or the "Tyrant of Padua". First represented at La Scala, Milan, 1876. This opera is one of the best of the modern Italian schools.

PONIATOWSKI, Prince Joseph
Don Desiderio- Italian opera buffa in two acts, text by Comte Giraud, after the play entitled "L'obligeant maladroit" represented at Pisa, 1839.

PUCCINI, Giacomo
La Tosca- Opera, originally a play by the same name written by Victorien Sardan.

Manon Lescant- libretto founded on Abbe' Prevost's novel,-Opera.
La Boheme- Opera, libretto based on Henri Merger's novel, and gives an excellent idea of Bohemian life in Paris about 1830.

RAMEAU, Jean Phillippe
Castor et Pollux- Opera-comique, text written by Gentel Bernard, later reset by Pierre Joseph Candielle who however retained the air.

Armid- Opera- comique, text by Quinault.
Anacreon- Ballet heroique, text by Gentil-Bernard, represented at the Academie Royale de Musique, Paris, 1757.

Dardanus- Tragic opera in five acts, text by La Bruyere, first represented at the Academie Royale de Musique, Paris, 1739. Libretto founded on a passage of Aenid, also set to music by Sacchini.

Hippolyte et Arcie- Tragic opera in five acts, with a prologue, text by Abbe Pellegrin, represented at the Academie Royale de Musique, Paris, 1733. The music contains beautiful numbers and the choruses are original and pleasing.

Les Indes Galantes- Opera ballet in three acts with prologue, text by Fuzelier, represented at the Academie Royale de Musique, Paris, 1735.

RAMEAU, (Cont.)
Les Sybarites, ou les surprises de l'amour- Ballet in one act, text by Marmontel, first represented at the Academie Royale de Musique, Paris, 1757.

Le Temple de la Gloire- Opera- ballet in three acts, with prologue, text by Voltaire, composed for the arrival of the Dauphin and first represented at Versailles, 1745.

Zoroastre- Tragedie-lyrique in five acts, text by Calhusac, first represented at the Academie Royale de Musique, Paris, 1749. It is one of Rameau's best works. The music is from the composer's opera Samson, for which Voltaire wrote the text.

RAYMONT
Anacreon- Ballet-heroique, text by Gentil- Bernard. Represented at the theatre of Beauyolois about 1765.

REBER, Napoleon
Les Dames Capitaines- Opera comique in three acts, text by Melesville, represented at the Opera Comique, 1857. The action passes in the time of the Fronde and the Duchesse de Chatillon is the heroine.

Roland- Scenes lyrique, for orchestra, from Quinault, first performed in 1875.

REY, Jean Baptiste
Apollon et Coronis- French opera-ballet, text by Fuzelier, represented at the Academie Royale de Musique, Paris, 1781. The libretto deals with the loves of Appollo and Coronis, who became by him the mother of Aesculapins and who was finally slain by him through jealousy.

REYER, Ernest
Salammbo- Opera from Flaubert's powerful romance of Carthage.
Le Selam- Ode Symphonique in four parts, text by Theophile Gautier, first performed in Paris, in 1850. It is an oriental symphony on the model of David's "Le Desert."

Sigurd- French grand opera in four acts, text by comille de Locee and Alfred Blau. First represented at the Theatre de la Monnaie, Brussels, 1884.

RICCI, Frederico
Le Docteur Rose, opera bouffe in three acts and four tableaux, text by Emile de Najac, represented at the Bouffes Parisens, 1872. Scene in Venice, Plot, original.

ROSSI, Luigi
Il Domino Nero- Italian opera, represented at Milan, 1849. The libretto is an adaptation of the French "Le Domino Noire" by Dumas.

ROSSINI, Gioacchino
Simiramide- An Italian opera in two acts, text founded on Voltaire's tragedy "Semiramis", first represented at the Teatro della Fenice, Venice, 1823. It is one of Rossini's best operas.

ROSSINI, (cont.)

Tancredi- An Italian opera in two acts, founded on Voltaire's tragedy "Tancrede" which has for its hero Tancred, the famous knight of the first Crusade. It was first represented at the Teatro della Fenice, Venice, 1813.

Il Barbiere de Siviglin- Opera, text by Sterbini, a roman poet, founded on the celebrated trilogy of Beaumarchais

Le Comte Ory- Opera in two acts, text by Scribe, Delestre and Poirson. It was first represented at the Academic Royale de Musique, Paris, 1828. The libretto is a rearrangement of a play by the same authors written for the Vaudeville Theatre, in 1816.

La Gazza Ladra- Italian comic opera in two acts, text by Gheradini, first represented at La Scala, Milan, 1817. The libretto is founded on a French Melodrama "La Pie Voleuse."

La Siege De Corinthe- Tragedie-lyrique in three acts, text by Balocchi and Soumet, first represented at the Academie Royale de Musique, Paris, 1826.

RUBINSTEIN, Anton

Nero- Opera, text by Jules Barbier.

SACCHINI, Antonio

Chimene- A drama, founded on Corneille's "Cid", written by Guillard.

Oedipe a Colonne- A drama written by Guillard, first represented at the Academie Royale de Musique, Paris, 1787. This is Sacchini's masterpiece.

Renaud- Tragedie lyrique in three acts, text by Leboevy, first represented at the Academie Royale de Musique, Paris, 1783.

SAINT-SAENS, Camille

Samson and Dalila- Opera biblique in three acts, text by Ferdinand Lemaire.

Etienne Marcel- Poem by Louis Gallet, grand opera in four acts and six tableaux. First represented at the Lyons Theatre, 1879.

Proserpine- Text by Gallet taken from an early work by the poet Vacquerie. Grand Opera.

Henry VIII- Grand opera in four acts, text by Leonee Detroyat and Armand Sylvestre, first represented at the Opera Paris, 1883. The libretto, which deals somewhat freely with history, treats principally, like Donizette's Anna Bolena, with the story of Anne Boleyn.

Le Deluge- Biblical poem, in three parts, text by Louis Gallet, for solos, chorus, and orchestra, first performed in Paris, Concert du Chatelet, 1876.

Ascainio- Drama, by Louis Gallet.

SAINT SAENS (cont.)

La Fiancie du Timbalier- Ballad, setting of Victor Hugo's ballad of same name.

La Malade Imaginaire- by Moliere, Incidental music.

La Princesse Jaune- Opera comique in one act, text by Louis Gallet. First represented at the Opera Comique, Paris, 1872. A young Dutch savant, fancies himself in love with a Japanese image and indifferent to the love given him by his cousin. He drinks a potion and fancies himself in Japan with his idol, who to his surprise has the face and manners of his cousin, and arousing from his revery, he falls in love with her.

Le Timbre d'Argent- Opera fantastique in four acts and eight tableaux, text by Michal Carre and Jules Barbier. First represented at the Opera Nationale Lyrique, Paris, 1877.

Les Barbares- Opera, from poem by Victorien Sardau and P. B. Gheusi.

SALIERI, Antonio

Tarare, French opera in five acts, text by Beaumarchais, first represented at the Academie Royale de Musique, Paris, 1747. This opera is a mixture of tragedy, comedy and romance.

Les Danaides- Tragic opera in five acts, text by Boilli du Rollet and Tschudi, First given at the Opera, Paris, 1784. The subject is the tragic story of the fifty daughters of Danaus who were compelled by their fathers to promise to kill their husbands on the first night.

Les Horaces- Lyric tragedy in three acts, text by Guillard, after Corneille, represented at the Academic Royale de Musique, Paris, 1786.

Le Dernier Jugement- Cantata by Chevalier Roger, first given in Paris, 1787.

SALOMAN, Siegfried

Bianca Capello- Opera, text by Jules Barbier, represented at Antwerp, 1886. It had moderate success.

SALVAYRE, Gervais

Le Bravo- French opera in three acts, text by Emil Blavet. Represented at the Opera National Lyrique, Paris, 1877.

SCHUBERT, Franz

Der Hausliche Kreig- German Singspiel in one act, text by Castelli, adopted from the French.

Die Zwi lingsbruder- (Twin brothers) Operetta in one act, text by Hoffmann from the French. First represented at the Karnthuerthor Theatre, Vienna, 1820. The story is the mistaken identity of two brothers, Franz and Frederick Spiess.

SPOHR, Ludwig

Overture- to Jessonda,libretto by Edouard Gehe, derived from a play entitled "La Veuve de Malabar" by the French dramatist and poet, Antoine Marin Lemierre.

SPONTINI, Gasparo, L. P.
Overture- to Olympia- Opera based upon Voltaire's tragedy of same name: tragedie lyrique in three acts. Cassandre, the supposed murderer of Alexandre, and now king of Macedonia, is in love with Olympia, Alexandre's daughter, whose life he has saved. They go to celebrate their nuptials in the temple of Diana, where the officiating priestess proves to be Statire, Alexandre's wife, who recognized her daughter whom she had beli ved to be dead. She denounces Cassandre as the murderer of her husband and joins king Antegone in trying to wrest Cassa dre's throne from him and to gain the hand of Olympie, but, soon learning, that Antigone is the true murderer, she is reconciled to Cassandre and consents to his union with Olympie.

Fernand Cortez, ou la Conquete du Mexique- Opera in three acts, text by Etienne Juoy, after Peron's drama. Represented at the Academie Imperiale de Musique, Paris, 1809.

Julie, ou le pot de fleurs- French Opera comique in one act and in prose, text by M. A. Jara. First represented at the Opera Comique, Paris, 1805.

Milton- French opera comique in one act, text by Juoy and Dieulafoi First represented at the Opera Comique, Paris, 1804. Sir William Davenant, drawn by love to Emma, appears on the scene and endeavors to reinstate her father in the favour of Charles VI.

La Vestale- Tragedie-lyrique in three acts, text by Juoy, first represented at the Academie Royale de Musique, Paris, 1807.

STRAUSS, Johann
Die Fledermaus- Tragic opera, words by Hoffner and Genee, founded on "Le Rivillion" by Meilhac and Halevy.

STRAUSS, Richard
Salome- Opera, adapted to a play, originally written in French by Oscar Wilde, created with a view to its interpretation by Sarah Bernhardt.

SUPPE, Franz Von
Fatinitza- Operetta in three acts, text by Zelland Genee, first represented in Vienna, 1876. The libretto is an adaptation of "La Circassienne", Opera-comique, by Scribe and Auber.

THALBERG, Sigismund
Christina Di Svezia- Italian Opera, text by Romani, represented at the Court Theatre, Vienne, 1855. The libretto is founded on Alexandre Dumas' "Christene".

THOMAS, Arthur Goring
Esmerelda- Opera in four acts, text by Marizals and Randegger after Victor Hugo's romance of "notre Dame de Paris." First represented at Dury Lane Theatre, Longon, 1883. The work was well received and has since been given in Germany.

THOMAS, Charles Ambroise
Le Caid- Opera bouffe in two acts, in verse, text by Sauvage,

THOMAS, Charles (cont.)
Le Caid- Represented at the Opera Comique, Paris, 1849. Subject the adventures of a French barber in Algeria. With a lively and original overture, melodious airs, and a brilliant finale, this operetta has won deserved success.

Carline- Opera comique in three acts, text by de Leuven and Brunswick, represented at the Opera Comique, Paris, 1840. The Baroness de Montbreuse, jealous of the Actress Carline, who has turned the head of the Vicomte de Quincy,her fiance, gets up an intrigue of which she herself is the dupe. The Vicomte gives all his possessions to the actress together with a written promise of marriage, but Carline generously refusses all.

La Comte de Carmagnola- Opera in two acts, text by Scribe, represented at the Academie Royale de Musique, Paris, 1841. The scene is in Brescia. Under the name of the Marquis of Rysada, the Comte Carmagnola introduces himself into the place of the governor to make an attempt on his honour as a husband. He succeeds and the curtain falls on vice triumphant.

Francoise de Rimini- French grand opera in five acts, text by Barbier and Carre. First represented at the Opera. Paris, 1882. The subject is the story of Francesca da Rimini and Malatesta. It is one of the composer's best works.

Gille et Gillotin- Opera comique in one act, text by Thomas Sauvage, represented at the Opera Comique, 1874.

Psyche- Opera comique in three acts, text by Jules Barbier and Michel Carre, first represented at the Opera Comique, Paris, 1857.

Le Longe d'une Nuit d'ete- French opera comique in three acts, text by Rosier and de Leuven, first represented at the Opera Comique, Paris, 1857. The libretto has no relation to Shakespeare's comedy.

TINEL, Edgar
Overture- to Polyceute, text by Pierre Corneille Polycente, a christian proselyte, has wedded Pauline, daughter of Governor Armenia. Pa line, however, loves the Roman knight Severns, one of the emperors' favoriteswho it has been erroneously reported fell in battle, but he appears. Polyceute has destroyed Decuis decrees and is executed. Severns and Pauline are then together.

TROLLOPE, Anthony
The Mistletoe Bough- Operette words by Lady Anne Barnard, adapted from "Les Constantes amours d' alix et d'Alexis " by Paradis de Moncrif.

TSCHAIKOWSKY, Peter Ilgitsch
Dornröschen (The Sleeping Beauty) Ballet, after the old French fairy tale "La Belle au Bois Dormante" by Charles Perrault. It is Tschaikowski's second ballet.

VARA
Adrienne Lecouvrier- Italian Opera, text by Scribe, from a play

VARA
Adrienne Lecouvrier (cont.)
of the same name, represented in Rome in 1856.

VERDI, Giuseppe
La Traviata (The Misguided One)- Opera in three acts, text by Dumas, from "La Dame aux Comelias", first represented at the Teatro Fenice, Venice, 1853.

Ernani- Opera, text from Victor Hugo's romance "Hernani" adapted by Piave. Ernani, son of duke of Segoria, but under a ban and chief of a band of bandits is in love with Elvira, a noble lady betrothed to the Duke of Silva, and plans to carry her off. Don Carlos the king also loves her and tries to abduct her. Her cries bring to her rescue, Ernani, who defies the king and Silva, who challenges him, but begs pardon when he discovers his identity. The king finally carries off Elvira and Silva challenges Ernani. The latter refuses to fight and induces Silva to aid him in taking vengennce on the king, at the same time giving him a horn and promising him to take his own life whenever Silva shall wind it. In the third act, the conspicators are plotting in the catacombs when the king appears suddenly among them and orders the nobles to execution. Ernani, as a noble, demands the right to share their fate, when the king pardons all and bestows Elvira on Ernani. In the fourth act, in the midst of the festivities, the fatal horn is heard, and Ernani parts from Elvira, and keeps his word by killing himself.

Rigoletto- text by Piave, opera adopted from Victor Hugo's drama "Le Roi s'amuse."

The Masked Ball- Opera, words by M. Saumma. The librittist used the same subject which Scribe had adopted for Auber's Opera, Gustavus III.

Aida- Opera, text translated from the French of Locle by Antonio Ghislanzoni. The libretto was designed for Italian performances, although written first in French prose.

La Forza del Destino- Opera, French version by Edouard Duprez. It is strong in dramatic situations, to which the music is well adapted.

Les Vepres Siciliennes- French opera in five acts, text by Scribe and Duveyrier. First represented at the Academie Royale de Musique, Paris, 1855. The action takes place in Sicily during the French occupation, turns on the massacre of the French at the hour of vespers, on Easter Monday, 1282, provoked by the brutal conduct of the vice roy and his troops, towards the islanders.

VOGEL, Johann Christoph
Demophon— Opera, text by Marmontel.

WEBER, Carl Maria von
Euryanthe- Opera, text by Villeneuve. The history of Gerard of Nevers and of the Beautiful and Virtuous Euryanthe of Savoy.

WEBER
Euryanthe (cont.)
Adolur, Count of Nevers, praises the beauty and virtue of his betrothed, in the presence of Lysiart, who loves her and wagers he can prove her faithless. He finds an accomplice in her maid who is jealous of her mistress. She steals a ring from her but her innocence is finally proven.

Oberon- opera, text by James Robert Planche who took his story from the romantic heroic poem, "Oberon", written by Christoph Martin Willand, which in its turn had been drawn from the old French tale "Heron de Bordeaux" by Villeneuve. The fairy king has quarreled with queen Titania and will not be reconciled until he can find two lovers constant to each other thro gh all temptations. The whole story is carried out in the style of the music, which, especially in the fairy scenes, is of a delightful freshness, and charm despite the fact that the composer was slowly dying when he wrote it.

WIDOR, Charles Marie
Maitre Ambros- Opera comique, text by Coppee and Dorchain. Represented at the Opera Comique, Paris, 1886. The opera was remarkably well set.

Adam, Adolphe Charles, Pianist .....1803-1856
Aimon, Pamphile Francois, Dramatic Composer .....1779-1866
Albert, Eugen D', Dramatic Composer .....1864 living
Auber, Daniel Francois, Dramatic Composer .....1782-1871
Audran, Edmund, Dramatic Composer .....1842-1901
Balfe, Michel William, Dramatic Composer .....1808-1870
Beaulieu, Marie Desire, Church Composer .....1791-1863
Beauplan, Amidée De, Dramatic Composer
Beethoven, Ludwig von, Dramatic Composer .....1770-1827
Bellini, Vincenzo, Operatic Composer .....1802-1835
Benedict, Jules, Operatic Composer .....1804-1885
Berlioz, Hector, Dramatic Composer .....1803-1869
Bernicat, Firmini, Dramatic Composer .....1841-1883
Berton, Henri, Dramatic Composer and Violinist .....1767-1844
Berton, Pierre Montan, Dramatic Composer .....1727-1780
Bizet, Georges, Operatic Composer .....1838-1875
Blaisé, Adolphe, Dramatic Composer ..... 1772
Boieldieu, Francois Adrien, Dramatic Composer .....1775-1834
Boismortier, Dramatic Composer .....1691-1765
Boulanger, Ernest, Dramatic Composer .....1815
Brüll, Ignaz, Dramatic Composer and.Pianist .....1846
Bruneau, Alfred, Dramatic Composer .....1857
Cambert, Robert, Dramatic Composer .....1628-1677
Campra, André, Dramatic Composer .....1660-1744
Catel, Charles Simon, Dramatic Composer .....1773-1830
Chabrier, Alexis Emmanuel, Dramatic Composer .....1842-1894
Charpentier, Marc Antoine, Dramatic Composer .....1634-1702
Chausson, Ernest, Dramatic Composer .....1855-1899
Cherubini, Luigi, Dramatic Composer .....1760-1842
Chopin, Francois, Dramatic Composer .....1809-1849
Cimarosa, Dominic, Dramatic Composer .....1749-1801
Cohen, Jules, Dramatic Composer and Pianist .....1830-
Colasse, Pascal, Dramatic Composer .....1636-1709
D'Alayrac, Nicholas,Operatic Composer .....1753-1809
David, Felicien, Operatic Composer .....1810-1876
Debussey, Claude, Operatic Composer .....1862-
Delibes, Leo, Dramatic Composer, .....1836-91
Destouches,Dramatic Composer .....1772-1844
Dezede, N., Dramatic Composer .....1740-1792
Donizetti, Gaetono, Dramatic Composer .....1798-1848
Dukas, Paul, Operatic Composer .....1865
Eler, Andre, Operatic Composer .....1764-1821
Flarz, Jules, Operatic Composer .....1814-1891
Flotow, Frederick von, Dramatic Composer .....1812-1883
Foerster, Josef, B., Dramatic Composer .....1859
Franck, César, Dramatic Composer and Pianist .....1872-1890
Comte Gabrielli, Dramatic Composer .....1814
Gautier, Jean Francois Eugene, Dramatic Composer
and Violinist .....1822-1878
Gaveaux, Pierre, Dramatic Composer .....1761-1825
Gilson, Paul, Dramatic Composer .....1865
Gluck, Christoph Willibald, Dramatic Composer .....1714-1787
Godard, Benjamin L.P., Dramatic Composer and Violinist 1849
Godefroid, Jules, Harp Virtuoso .....1811-1840
Gossic, Francois Joseph, Dramatic Composer .....1733-1829

Gounod, Charles Francois, Dramatic Composer ..... 1818-1893
Gretry, Andre Earnest Modeste, Dramatic Composer .....1741-1813
Grisar, Albert, Dramatic Composer ..... 1808-1869
Halevy, Ludovic, Operatic Composer ..... 1799-1862
Herold, Louis Joseph Ferdinand, Operatic Composer .... 1791-1833
Herve-Florimond, Dramatic Composer and Organist ..... 1825
Isouard Nicolo, Operatic Composer ..... 1775-1818
Joinciers, Victorin, Dramatic Composer ..... 1839-1903
Kastner, Johann Georges, Dramatic Composer ..... 1810-1867
LaBarre, Theodore, Harpist ..... 1805-1870
LaBorde, Jean, Dramatic Composer ..... 1734-1794
Lalo, Edouard, Operatic Composer ..... 1823-1892
Laruette, Jean Louis, Dramatic Composer ..... 1731-1792
Lesseur, Jean Francois, Operatic Composer ..... 1760-1837
Liszt, Franz, Instrumental Composer ..... 1811-1886
Loeffler, Charles Martin, 1861
Lulli, Gioranni, Operatic Composer ..... 1633-1687
Masse, Victor, Dramatic Composer ..... 1822-1884
Massenet, Jules, Dramatic Composer ..... 1842
Matho, Jean Baptiste , Dramatic Composer ..... 1660-1746
Mehul, Dramatic Composer ..... 1763-1817
Mendelssohn, Felix, Instrumental Composer ..... 1809-1847
Mercandente, Saverio, Dramatic Composer ..... 1795-1870
Mermet, Auguste, Dramatic Composer ..... 1815
Messager, Andre, Organist.....
Meyerbeer, Giacomo, Dramatic Composer ..... 1791-1864
Monsigmy, Pierre, Dramatic Composer ..... 1727-1817
Montfort, Alexandre, Dramatic Composer ..... 1803-1856
Mozart, Wolfganz Amadeus, Operatic Composer.....1756-1791
Offenbach, Jacques, Operatic Composer ..... 1819-1880
Pacini, Giovanni, Dramatic Composer ..... 1796-1867
Paer, Ferdinando, Dramatic Composer ..... 1771-1839
Paisiello, Giovanni, Dramatic Composer ..... 1741-1816
Philidor, Francois Andre, Dramatic Composer ..... 1726-1795
Piccini, Luigi , Dramatic Composer..... 1778-1800
Planquette, Robert, Dramatic Composer,and Pianist .... 1850-1903
Plantade, Charles Henri, Dramatic Composer ..... 1764-1839
Ponchielli, Amilcare, Dramatic Composer ..... 1834-1886
Poniatowski, Prince Joseph,Dramatic Composer ..... 1806-1873
Puccini, Operatic Composer ..... 1858
Rameau, Jean Phillippe- Dramatic Composer ..... 1683-1764
Reber, Napoleon, Dramatic Composer ..... 1807-1880
Rey, Jean Baptiste, Dramatic Composer ..... 1734-1810
Reyer, Ernest, Dramatic Composer..... 1823
Ricci, Frederico, Dramatic Composer..... 1809-1877
Rossini, Gioacchino, Dramatic Composer..... 1792-1868
Rubinstein, Anton, Russian Composer and Pianist ..... 1830-1894
Sacchini, Antonio, Dramatic Composer ..... 1734-1786
Saint-Saens, Camille, Dramatic Composer..... 1834
Salieri, Antonio, Dramatic Composer..... 1750-1825
Saloman, Siegfried, Operatic Composer..... 1818
Salvayre, Gervais, Dramatic Composer..... 1847
Schubert, Franz, Dramatic Composer..... 1797-1828
Spohr, Ludwig, Dramatic Composer ..... 1784-1859
Spontini, Gasparo, Dramatic Composer ..... 1774-1851

Strauss, Johann, Dramatic Composer .....1825-1899
Strauss, Richard, Dramatic Composer .....1864
Thalberg, Sigismund, Dramatic Composer .....1812-1871
Thomas, Arthur Goring, Dramatic Composer .....1851-
Thomas, Charles Ambroise, Dramatic Composer .....1811-1896
Tinel, Edgar, Instrumental Composer .....1854
Tschaikowski,Peter Iljitsch,Dramatic Composer .....1840-1893
Vara
Verdi, Guiseppe, Dramatic Composer .....1813-1901
Vogel, Johann Christoph, Dramatic Composer .....1756-1788
Weber, Carl Maria, von, Dramatic Composer .....1786-1826
Widor, Charles Marie, Dramatic Composer .....1845

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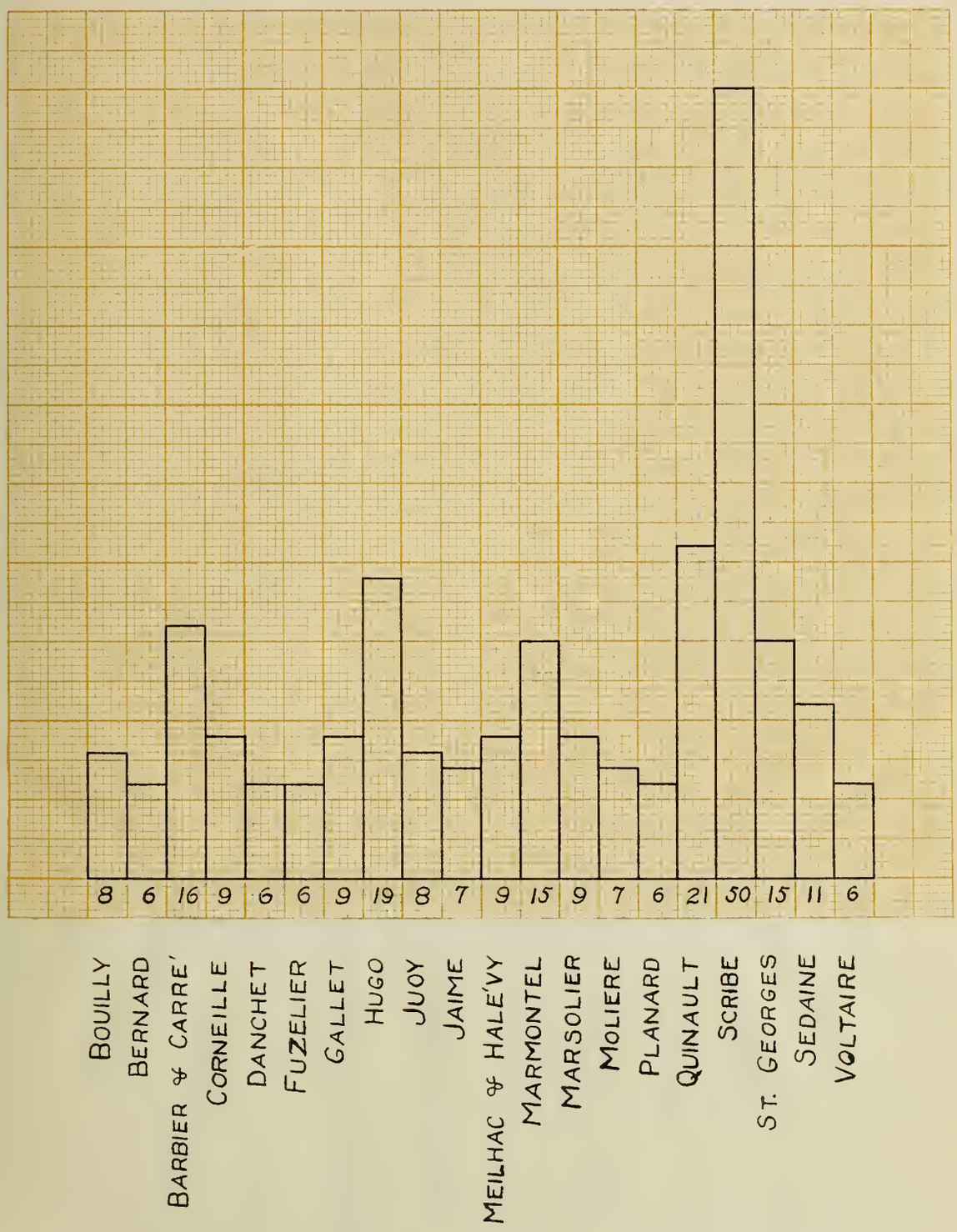

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